



Confessions OF A SAUCY ENGLISH 70's FRANCHISE

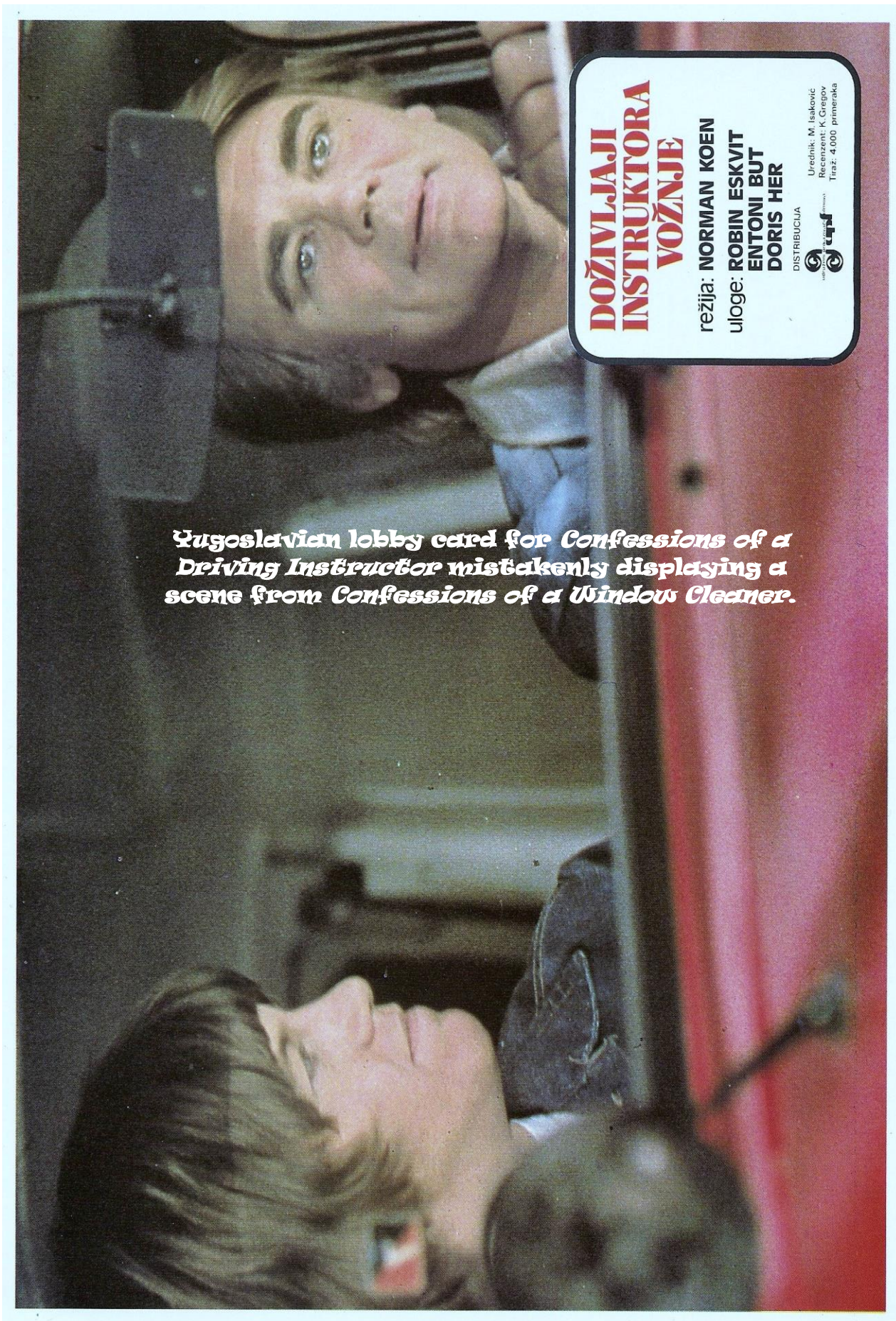
A pictorial history of all things

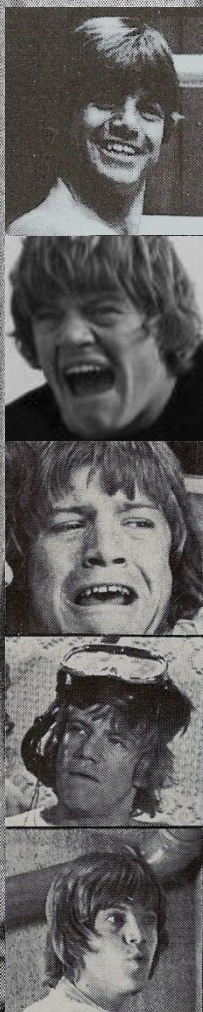
Timothy Lea

Chris O'Loughlin

Robbie Aspin

APP
INSTRU





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BRITAIN'S BLACK BLOB

HOW DARE YOU! How dare you award the Antonioni film *The Passenger* a special four-star 'not to be missed' rating in your review section (August). I thought the honour of such a rating was reserved for what is, in my opinion, a far greater film: *Confessions of a Window Cleaner*. Despite the hysterical review of this picture by Alexander Stuart, I noticed that it was given a special 'black blob' rating (not explained, by the way, in your key to ratings – but I assumed it meant a film of special interest).*

That you should detract from this accolade now by including *The Passenger* among your selection of outstanding films is utterly disgusting. *Confessions of a Window Cleaner* is a truly great 'people's film' – an accurate and inspiring picture of the life of the average British working lad, his dreams and aspirations. It is the kind of film the British cinema should make more of – and be rightly proud of!

Antonioni's movie, on the other hand, is pretentious rubbish – typical of what we have come to expect from the Italian cinema. It is cynical, boring and corrupting – yes, corrupting. The film's characters are exactly the kind of layabouts who have brought this country to its current sorry state – those who try to escape from one set of responsibilities and are not even willing to accept a new set. What is more, the film relies for its effect upon cinematic tricks: tricks the average filmgoer may not grasp... and probably isn't even interested in.

So let's have less of this pretension and more news of the great strides the British film industry is making towards cinema for the people.

John Cave
(Letter printed in *Films and Filming* October 1975)

*It actually denotes a dud.



The dirty window
cleaner reveals
everything!



COLUMBIA PICTURES Presents

The best seller is filmed!

Confessions OF A WINDOW CLEANER X

starring ANTHONY BOOTH • LINDA HAYDEN • BILL MAYNARD • DANDY NICHOLS
SHEILA WHITE • ROBIN ASKWITH as "Timothy Lea" JOHN LE MESURIER • RICHARD WATTIS

Screenplay by CHRISTOPHER WOOD and VAL GUEST • Based on the novel by TIMOTHY LEA

Executive Producers MICHAEL KLINGER and NORMAN COHEN Produced by GREG SMITH Directed by VAL GUEST

FROM COLUMBIA PICTURES / A DIVISION OF COLUMBIA PICTURES INDUSTRIES INC

Released by Columbia-Warner Distributors Ltd.

Length: 8,106 ft.

Certificate 'X'

Running Time: 1 hr. 30 mins.

Confessions of a Window Cleaner

Timothy Lea is the name on the jacket of an ever increasing bunch of paperback confessions. Sexual, of course. And from within all manner of occupations. Great skinflick fodder and fortunately for all concerned — backers, audience and the ubiquitous Mr. Lea himself — Val Guest has made the first film and not some lesser-talented bowevil of Britain's nudie-movie grinders. Guest is so professional he makes other sexploitation entries look like out of focus holiday snaps. He casts well and peppers his line-up with great chicks and plenty of what he calls bubble.

Robin Askwith, from the Peter Walker and Pasolini sex-schools, is the window-cleaning hero, shoving his ladder up alongside Linda Hayden, Katya Wyeth, Sue Longhurst and many other recognisable refugees from glamour magazine spreads and less imposing skinflicks. A damned good romp, Askwith and Guest keeping tongue, and chamois, well in cheek.

Review from Cinema X



Cover for Japanese pressbook

CinemaTV

today

No. 10071. Saturday 23 February 1974

20p

CLIFFHANGER FOR CLASSIC GROUP

By Kenneth Courte,
City Editor

A BIG question mark hung this week over the future of the Classic Group, Britain's third largest cinema operator.

Classic is owned by Inter-european Property Holdings, the group which recently changed its name from Laurie Marsh Group—still headed by Mr Marsh.

Mr Marsh has agreed to sell the Classic operation to a private Shrewsbury-based company, Price Freezer Ltd, and the deal should have been completed over a week ago.

But at the last minute Price Freezer failed to complete the deal. Intereuropean gave Price Freezer another week in which to complete the £6m cash deal, and the deadline was set for today (Friday).

At the time of going to press it was still not known whether the deal would go through. But

Continued page 21, col. 4

Oscar hopes for 'Exorcist,' 'Sting'

From Jeffrey Blyth,
New York

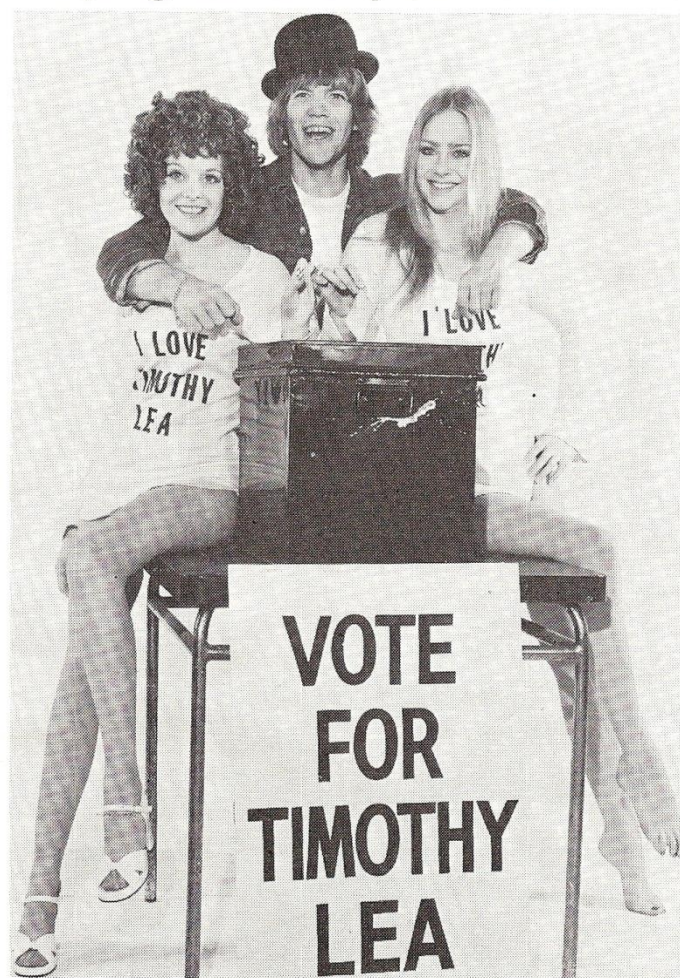
"THE EXORCIST" and "The Sting" have walked away with the top nominations in this year's Academy Awards. Each received ten nominations.

Both were nominated for Best Picture—along with "American Graffiti," "Cries And Whispers" and Britain's "A Touch Of Class."

"Last Tango In Paris" was not nominated for Best Picture, although Brando was nominated for Best Actor.

● For full list see page 8

Keeping abreast of the election...



There's nothing like keeping abreast of your supporters especially at Election time.

The young aspiring candidate is Timothy Lea played by Robin Askwith in a new

British comedy romp "Confessions Of A Window Cleaner," currently filming at EMI Elstree.

The long-legged lovelies, Sheila White and Linda

See also pages 10, 11

Hayden (co-stars in the film), really need no coercion as they cast votes for their obvious favourite.

Messrs Heath, Thorpe and Wilson need not really worry as it is all fictional fun.

The service we give by Lord Willis

I AM afraid that my debate on the film industry scheduled for 20 February in the House of Lords has become a casualty of the Prorogation of Parliament. May I, through your paper, thank all those people who so kindly sent me material, notes, ideas and offers of help and assure them that once the new Parliament is settled in I shall return to the charge.

The response was quite amazing and it is a great tribute to the effectiveness of "CinemaTV Today."

● More letters pages 6 and 7

WILLIS
House of Lords.

PAGE ONE COMMENT

by The Editor

A grave error this 'Biggs TV spectacular'

TELEVISION news—both ITN and BBC—made a grave error of judgement in screening the press conference with train robber Ronald Biggs and his wife, Charmian, holding hands in a jail in Brasilia.

Mr Biggs is a convicted criminal.

Together with a group of other men he was responsible for a massive robbery in which a railway man was so badly beaten that for the rest of his life he was a vegetable.

Now at a peak TV time Biggs and his wife play a hearts and flowers obligato in a flagrant effort to win public sympathy in his fight to avoid returning to complete a 28-year jail sentence.

This couldn't have happened in Britain. The temptation to screen it when it is stage-managed in Brazil should have been resisted—although at least the BBC explained that it was part of a press conference, whereas ITN played it straight.

I do not believe that a responsible television news operation should present such a blatant breach of sympathy for a convict.

It is surely the greatest irresponsibility to screen Mrs Biggs explaining away her husband's actions by saying "lots of people, given the same opportunity, would have done the same thing. It was a golden opportunity."

However much the temptation to put over this stuff, it should have been resisted. By showing it, Biggs and others are encouraged to flout justice and the law.

Television should have had no part of it.

The dirty window cleaner
reveals everything!

WINDOW CLEANER SET TO LAUNCH NEW SERIES

'And who is Timothy Lea?' you might ask after reading the message on the bosom of the girl on the right. If you don't know already, you soon will. Timothy Lea is the author/hero of a series of hilarious *Confession* books, the first of which, *Confessions Of A Window Cleaner*, has just completed filming. The producers are poised to film others in the series if the first goes down well.

Playing the pane-polisher in the film is Robin Askwith, an athletic, cheeky-faced young actor who is the epitome of the uninhibited window-wiper in the book. With him are those refugees from the Garnett world, Anthony Booth and Dandy Nichols, and many other comedy favourites. Producer Greg Smith believes in making films that get the man-in-the-street away from the tensions of life - 'I want to get back to the rudimentary rules of entertainment - make 'em laugh and leave 'em wanting more.'



WINDOW CLEANER

ANTHONY BOOTH LINDA WOODS BILL MARRARD DANDY NICHOLS SHEILA WHITE ROBIN ASKWITH as Timothy Lea JOHN LE MESURIER RICHARD WATTS

Produced by GREG SMITH Screenplay by GREG SMITH and TIMOTHY LEA Directed by GREG SMITH

Columbia Pictures presents

Confessions OF A WINDOW CLEANER (x)

Cast

Robin Askwith *Timothy Lea*
Anthony Booth *Sidney Noggett*
Sheila White *Rosie Noggett*
Dandy Nichols *Mrs Lea*
Bill Maynard *Mr Lea*
Linda Hayden *Elizabeth Radlett*
John Le Mesurier *Inspector Radlett*
Joan Hickson *Mrs Radlett*
Katya Wyeth *Carole*
Richard Wattis *Carole's father*
Melissa Stribling *Mrs Villiers* Anita Graham *Ingrid*
Sam Kydd *1st Removal Man* Brian Hall *2nd Removal Man*
Christine Donna *Lil Lamour* Sue Longhurst *Jacqui* Olivia Munday *Brenda*
Judy Matheson *Elvie* Elaine Baillie *Ronnie* Christopher Owen *Vicar* Peter
Dennis *Waiter* Marianne Stone *Woman in cinema* Andee Cromarty *Window*
Dresser David Rose *Store Manager* Totti Truman Taylor *Elderly Lady* Frank
Sieman *Car Driver* Anika Pavel *Dolly Bird* Hugo De Vernier *Reception*
Manager Bruce Wrightman *Cafe Owner* Carole Augustine *Sunlamp Girl*
Lionel Murton *Brenda's Landlord* Peter Fontaine *Returning Husband* Jeanne
Collings / Claire Russell / Jo Peters / Monika Ringwald *Baby Dolls* Porjai
Nicholas *2nd Stripper* Derek Lord *Policeman* Robert Longden *Apprentice*
Jennifer Westbrook *Girl in Street*

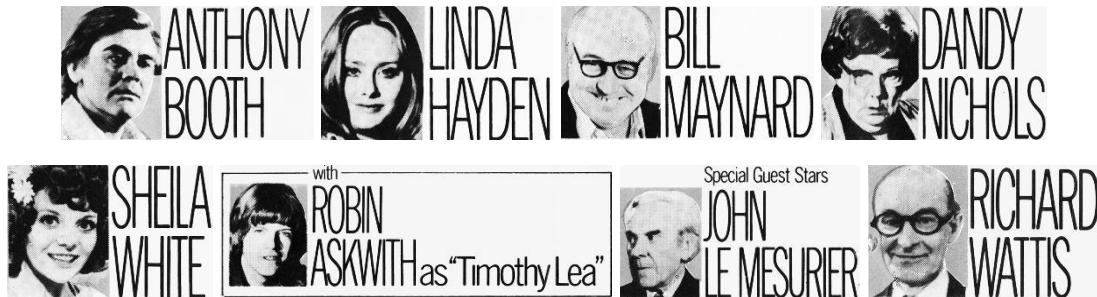
Crew

Masada Wilmot *wardrober* Sam Sklair *conductor* Tony Reading *assistant art*
director Jack Piler *publicist* Pat Noonan *electrical supervisor* John Jay *still*
photographer George Gunning *construction manager* Brian Elvin *camera*
operator Louis Curzon *special stills photographer* Ron Cranson *production*
accountant "This is your life, Timmy Lea" by Roger Greenaway & Roger
Cook/Sue Cheynne *vocalist* Frank Bevis *production supervisor* Joy Bayley
production secretary Tony Lenny *sound editor* Laurence Clarkson *sound*
recordist Patricia McDermott *hair stylist* Bert Batt *assistant director* Tony
Sforzini *makeup artist* Robert Jones *art director* Weston Drury Jr *casting*
Bill Lenny *editor* Norman Warwick *lighting cameraman* Sam Sklair *music*
Norman Cohen & Michael Klinger *executive producers*
Christopher Wood *screenplay*
based on the novel "*Confessions of a Window Cleaner*" by Timothy Lea
Greg Smith *producer*
Val Guest *director*

Released by Columbia Warner Distributors 1974
Length: 8,106 ft Certificate: X Running time: 1hr 30mins

"The dirty window cleaner reveals everything!"

Main cast



The story

Timothy Lea and his brother-in-law Sidney Noggett have recently started their own window cleaning business. Or, to be more precise; Sidney Noggett runs his own window cleaning business and employs Timothy in order to stay in the good books with Timmo's sister Rosie, whom Sid is married to and who carries his child.

Timmo enjoys his job and his first assignment for the day is cleaning the windows of a high-rise apartment block.



"Ever thought about window cleaners? They spend their days looking into tiny little boxes, all with people in them, all sorts of people!"

First he dampens down his t-shirt and presses his chest up against the window to give an old lady a bit of a thrill. Next he spies a spunky naked dark girl sunning herself under a sun lamp.



"Cor! Cop a load of that ay. What a knocker factory!"

The girl sees him.



"Piss off!"

In his embarrassment and haste to move he misjudges the pulley system on his rig and almost comes a cropper, yet manages to hang on, dropping his bucket as he does, which, unfortunately, lands on the head of a female Traffic Warden.

Next it's on to an all-girl's college, where one of the windows just happens to be attached to the shower rooms. Timmo looks in and spies a number of naked girls who also spy him and try to drag him in, causing him to put his foot

through a lower window where the headmistress is. Then it's onto the high street and the windows of a department store.



"But all this was nothing to what I saw in a shop down in the high street. It all started with a bit of window undressing. I've heard of your work getting on top of you, but not you getting on top of your work."

As Timmo cleans the windows he spies a man and women getting it on. They are doing this amongst various mannequins and it looks like the woman has three legs. In shock, Timmo falls of his ladder and while he is lying flat out on his back:



"And then along comes this bird. If it hadn't been for her I might have jacked it in right away. Because she awoke in me deep rooted feelings of sensitivity and delicacy I never knew I had. Never knew I could say. In fact one look at Elizabeth and I fell like a pair of led knickers. She was the type of girl you say, "May I" before you give her one. A card, I mean."

Back at the lockup Sidney chastises Timmo for all his blunders.



"One broken window! One bucketed Traffic Warden, threatening to sue. And now ya tell me ya lost ya squidgy!"

As Sid and Timmo argue a police car pulls up outside and to Timmo's surprise Elizabeth steps out, in uniform. Liz has called round to see if Timmo is all right.



"Hello. As we were passing I just thought I'd stop and see if you were all right. Those falls can sometimes have delayed affects."



"Oh yes. I mean no! Thank-you. I'm all right, thank-you."

When Liz goes, so does Sid - ape that is.



"Have you gone stark raving bonkers, trying to chat up a female fuzz!"



"Oh, I don't care, Sid! Isn't she a knockout? What I wouldn't do for her!"

Having said that, Sid now accuses Timmo of being a virgin, an accusation Timmo denies, but if truth be told he hasn't had much success with the opposite sex - if any.



"Mind you, I didn't like to admit it, but Sid was right. My sex life holds about as much sensation as a concrete contraception. In fact, I could describe myself as the walking answer to contraception - I don't do it! With me it's more a case of good kiss, good feel and goodnight! Not like Sid, I mean he really deserved the Queen's award for industry."

Sid decides to take Timmo to a strip club where he introduces him to one of the girls, Lil Lamour. Sid leaves Timmo and Lil in the change rooms to get better aquatinted.



"Between you and me he's still got a blue bow tied to it."

Needless to say Timmo blunders it.



"I'm glad, Timmy, but there's something you ought to know."



"Yes?"



"I mean, I don't want you going through life with a fetish."



"What do you mean?"



"You've just had my suspender belt!"

A dejected Timmo heads home.



"Another night of mad passionate failure. All that and the fetish bit. I mean imagine having to say to a bird: "I'm sorry, lov, but I can only get it together if you wear gumboots and a gasmask. Oh, and would you mind terribly if I had a feather up me bum? I never thought of meself as being unnatural. Bloody unlucky, yes, but not unnatural. Timothy gets terribly confused when it comes to sex!"

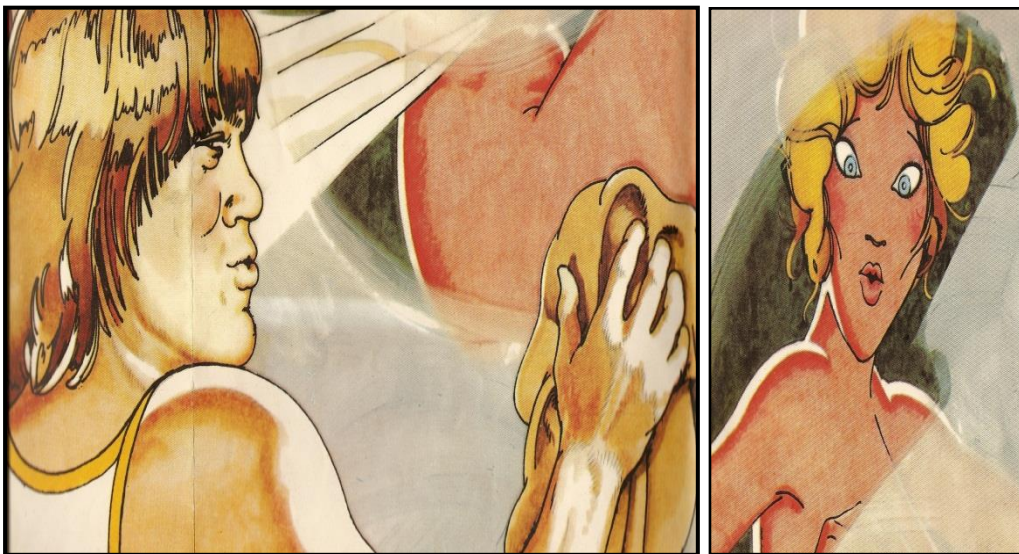
CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE

The next day Sid takes Timmo to meet a Jacqui Brown. Mrs Brown is "*a bit of a nympho*" and Timmo soon loses his virginity on the kitchen floor amongst a ton of soap suds courtesy of some spilt detergent and a running tap.



"Well, Jacqui had certainly taught me to come clean."

A triumphant Timmo now emerges clean from Jacqui's front door, ticks her off his list, hops on his bike, and merrily rides off. Timmo spots Liz directing traffic and pulls up beside her to chat. Liz tells him he's holding up traffic and he had better move over to the curb. As he goes to move he swings his ladder around and smashes the window of a car. After Liz placates the angry driver Timmo asks her out for a date and she accepts, Timmo whooping for joy.



Cor!!!!



"Please, you must move out of the road."

The next client was a Miss Prendigast. "She was a new client, so Sid said to take it easy!" Miss Prendigast was a spunky repressed teacher who still lived at home with her father. Of course, after some initial foreplay, our young hero, still high from his last conquest, manages to get Miss Predigast in the sack, but only after getting her pubic hairs caught in the zip of her dress.



Then, while Timbo is going down for the...



"Talk to her! Talk to her!"



"I am talking!!!"

... Miss Prendigast's father arrives home. Suffice it to say chaos ensues, resulting in Timmo using and putting a pair of Miss P's knickers in his bucket, instead of his shammy.

Back home Timmo asks Sid if he can borrow his van. Sid is a bit reluctant as Timmo tells him he's taking Liz out. Mrs Lea tells them to stop arguing and as she goes to hand Timmo his bucket spots the knickers. Sid informing her that Timmo is actually The Phantom Knicker Knicker of Scraggs Lane.

That night Timmo and Liz go to the pictures where Timmo tries in vain to have it off with Liz, and after trying to put his hand up her skirt, feebly telling her he dropped some popcorn, Liz tells him she will have to put him in handcuffs. Later, after a drink, Timmo takes her home, but not before insulting her by laughing after she suggests that he would make a good policeman.



"Me, a copper!? The family would go berserk."

"And what's wrong with being a copper?"



"Well, it's all right if you're the officious type, I guess."

"Oh, thanks a lot!"



At Liz's home, Timmo apologises again, and to his delight she invites him in. Inside he tries it on again, but again to no avail, except for some kissing. They then talk about themselves and their families. Timmo asks Liz what her father does.



"He's an inspector."



"What? Income tax?"



"Police!"

A shocked Timmo chokes on his beer he has just taken a sip of. Just as Timmo finally manages a bit of heavy smooching with Liz her parents turn up and Timmo leaves, but not before he manages to spill the remainder of his beer over the carpet while bowing to Liz's father who is dressed in his Police Chief's uniform, and who informs Timmo that Sid's van has four bald tyres, enquiring if Timmo is conversant with the tyre test. He also enquires if Timmo has been in a fight, as he has blood around his lips, but which is really lipstick.

The next morning, and after getting a bollocking from Sid who is changing the tyres on his van, Timmo heads back out on the job, happy in the knowledge that he has lined up another date with Liz.



"I hope you're conversant with the price of four bloody tyres!"

Back on the job Timmo states that he's glad that some people only want their windows cleaned, yet it's not long before he gets caught up in bed with the conniving, marshmallow-munching, Brenda, who sets both Timmo and her landlord up for a fall, and who ends up with her marshmallows in quite a different box.

The next port of call is Mrs Villiers, a real cleanliness freak, so Sid has told Timmo to be careful. Parking his bike and wiping his feet, Timmo knocks on the front door, which is answered by the ridiculously high voiced Ingrid the Swedish or French maid.



"Suppose you were lying there starkers..."

Ingrid takes Timmo upstairs to clean the windows in Mrs Villiers bedroom, which is decked out with mirrors. Timmo thinks it's a bit kinky. Ingrid tells Timmo she first needs to put newspaper down, as Mrs Villiers likes everything nice and clean. While he is waiting Timmo notices a book about naked yoga. Ingrid tells Timmo that it is good for the body and strips off down to her knickers to demonstrate. She then tells Timmo to strip and have a go. Timmo is a bit reluctant however.



"You're spoilt by clothes."

Deciding to give it a go Timmo strips off.



"Don't blame me if this gets bigger than both of us!"

Timmy and Ingrid are caught by Mrs Villiers and Timmy is chucked out of the house, forced to head back home without his ladder, bucket, or shoes.



"What are you, some sort of congenial idiot or something?"

Timmo, however, sweet-talks Sid into apologising for him to Mrs Villiers, which he does, saying that Timmo is a tad retarded emotionally. Mrs Villiers accepts Timmo's apology and allows him back into the house to finish cleaning the windows. However, Mrs Villiers gets Timmo down into the coal cellar under the pretext of changing a light bulb, but then makes a pass on Timmo who escapes through the coal hole.



'You're just a dirty little boy, aren't you!'

That night Elizabeth calls round to 63 Scraggs Lane to tell Timmo she has to cancel their date as she is on duty. Sid, however, answers the door and it turns out that he and Liz know each other as Sid used to clean the windows at Liz's school. Sid goes up to the bathroom and finds Timmo in the bath trying to wash all the coal off himself.



"Christ! You got Blackwater fever or something?"



"You ever been interfered with in a coal cellar?"

Timmo tells Sid about Mrs Villiers, and after Sid has stopped laughing he informs Timmo that his date with Liz is now tomorrow night as she's been called out on duty. Sid tells him it's all for the best as it'll give him time to get the coal out of his y-fronts. Timmo throws his wet sponge at Sid, hitting him in the face.

Now clean Timmo heads out onto the streets looking for Liz, and after a couple of misadventures and a case of mistaken identity catches up with her, and to his delight she invites him over to her place for dinner the next night.

The next day finds Timmo at a block of flats where he is to clean the windows in an apartment owned by the sexy Elvie, only to be caught up in a lover's feud and ending up with a black eye courtesy of Ronnie, Elvie's lesbian lover.



"Window cleaner!"

Finding a phone booth, Timmo rings up home to talk to Sid only to find out that Rosie has been rushed to hospital to have her baby. Timmo visits her and after smashing into a trolley and checking out the wrong baby he talks to Rosie about babies and the fact that he might have one one day.



"Isn't he fantastic! I just thought of you as a big lump!"

"Charming!"

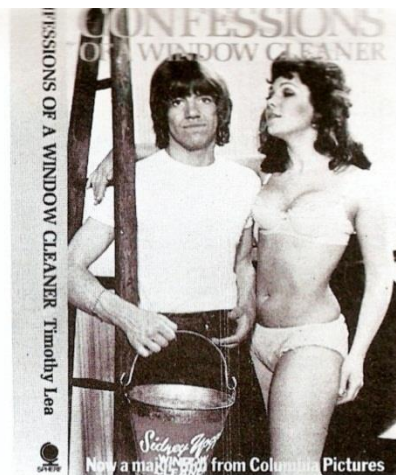


CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE



4" D/C

Price £1.02



The CONFESSIONS series of books by Timothy Lea is a publishing phenomenon. Sphere Books, the publishers, have prepared a super range of tie-up material for bookstalls and bookshops. Check your local bookshop has this material. Make sure local playdate credits are included.

In case of difficulty or for special material, etc., contact:
Mr. Brian Levy, Sphere Books, 30-32 Grays Inn Road; London, WC1X 8JL. Telephone: 01-405-2087.

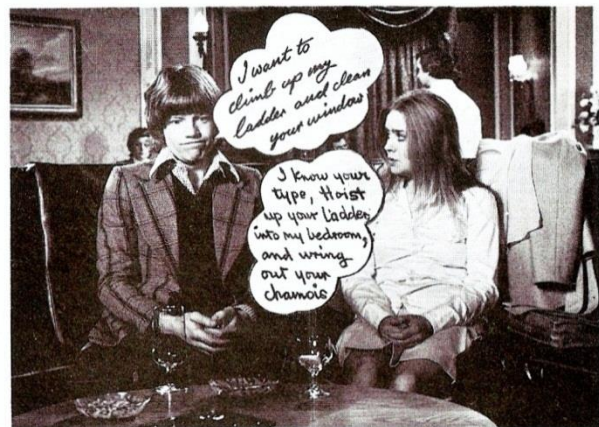
SPEECH BUBBLES! CONTEST

Place the editorial contest block illustrated below. Readers simply have to fill in imaginary lines of dialogue in "speech bubbles" drawn on to faces of artists (i.e. as example) in the film. Award prizes to the funniest and best.



1" D/C

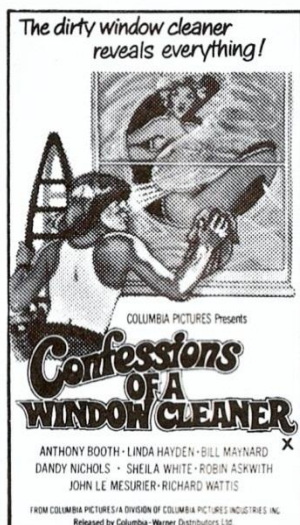
Price 75p



E.C.B.

Price 89p

QUAD POSTER



3" S/C

Price 75p



QUAD CROWN POSTER (30" x 40")

Price 28p



Timmo goes over to Liz's house and has a meal of spaghetti bolognese, after which he and Liz go up to her parent's bedroom to watch TV. Following a few abortive attempts to get in Liz's knickers Liz tells Timmo that she'd only make love to man if he's really serious. Timmo proposes and before you can say "knickers" Liz is starkers and in bed.

Unfortunately for Timmo he is unable to do the deed due to the fact he can't concentrate as there is a photo of Liz's father on the bedside table and he imagines himself being arrested. Liz tells Timmo not to worry, as there'll be plenty of time after they're married.

On the morning of the big day, and after a drink and a heart to heart with Dad, Timmo ends up getting knocked out, put in a removal van, and transported to Manchester.

Having been stood-up at the altar, Liz, in a confused state of mind, falls for Sid's wily charms and ends up doing the deed with him in her father's back yard shed (some sort of summer retreat, which revolves round, presumably to catch the sun?)

Naturally, Timothy, who has found his way back to London, and back to church - way too late - turns up and catches them in the act, extracting his revenge with a high powered hose - Sid copping the brunt of it, and ending up in hospital with a broken leg. All is forgiven in the end however and Timmo takes over the running of the business until Sid's leg gets better.

Cue bird with big webbling boobs, no bra and see-through top.

Cue catchy theme song.

Cue end credits.





The Birds



Confessions of a Window Cleaner has a great line-up of seventies crumpet. First off we have the delectable Linda Hayden, who was still sporting her youthful looking self. She would later change her image, and while still attractive, take on a leaner harder look. Unfortunately Linda didn't reach the heights that one would have expected of a talented and attractive young actress and by the late seventies early eighties was appearing in guest roles in television sitcoms and doing comedy theatre.

Then there's the stunning Katya Wyeth, another talented yet wasted actress, who hung around the fringes of the British film and television industry between the mid-sixties and mid-seventies. Katya is probably best now remembered for her roles in Twins of Evil (John Hough), Straight on Till Morning (Peter Collinson) and for her minute yet memorable appearance at the end of A Clockwork Orange (Stanley Kubrick).

A special mention should go to the delightful Olivia Munday, who puts in a great slutty performance as bored, randy (what else?) housewife Brenda. Other talents amongst the female cast include Sue Longhurst and Judy Matheson, both of whom were old hands at the horror and sexploitation game, both looking very good and giving good performances, especially the fabulous Longhurst as nympho housewife Jacqui in the (in) famous bubbles scene. Then there's Anita



Graham as the Swedish maid Timmy attempts Yoga with. Anita would go on to appear alongside Robin Askwith in the long running stage farce Run For Your Wife. Then there's Christine Donna as Lil the stripper, Christine giving Anita Graham a run for her money in the "who's got the most ridiculously high pitched voice" competition. And last, but certainly not least, is Sheila White as Rosie Noggett, the ever whining wife of Sid. Sheila, as she does here, goes on to give fine performances throughout the series in an undemanding role. Sheila looking attractive enough in WC to have played one of Timmy's conquests. Sheila was born in London in 1950 her career starting at the age of twelve in the pantomime Cinderella at the Golders Green Hippodrom. This led to an audition for the London production of The Sound of Music at the Palace Theatre where she played the parts of Brigitta and Louisa for three years. At sixteen she was still playing child parts as she looked young for her age and the start of her television career was in Z-Cars with a not yet (in)famous Malcolm McDowell. Sheila's big break came playing the part of Eileen in the musical On The Level at the Saville Theatre. She was taken out of the chorus and the song "Bleep - Bleep", was written especially for her. This song proved to be a show-stopper, making Sheila's name in the West End Theatre. This led to the part of Bet, Nancy's best friend in Lionel Bart's film musical Oliver!. After Oliver! she played leading roles as Polly in The Ghost Goes Gear with the Spencer Davis Group, Paula in Here We Go Round The Mulberry Bush (1967) with Barry Evans, Norma in Alfie Darling (1975) and Tulip in Mrs. Brown, You've Got a Lovely Daughter for MGM. Her most memorable performance however was as Messalina, the cousin of Caligula (John Hurt) and wife of Claudius (Derek Jacobi) in the controversial classic BBC serial I, Claudius (1976).



CW 358

CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE



**"He's the
phantom
knicker nicker
of Scraggs
Lane!"**

COLUMBIA PICTURES PRESENTS
"CONFESSIONS OF A WINDOW CLEANER"
starring ANTHONY BOOTH LINDA HAYDEN BILL MAYNARD DANDY NICHOLS
Screenplay by CHRISTOPHER WOOD and VAL GUEST Produced by GREG SMITH
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"Oh, really!"

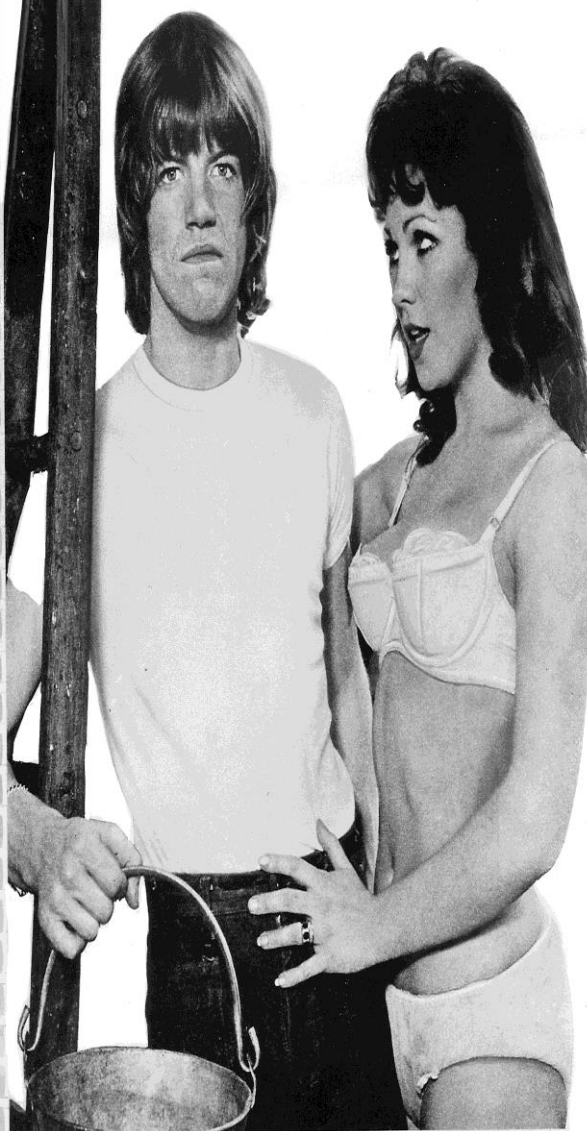


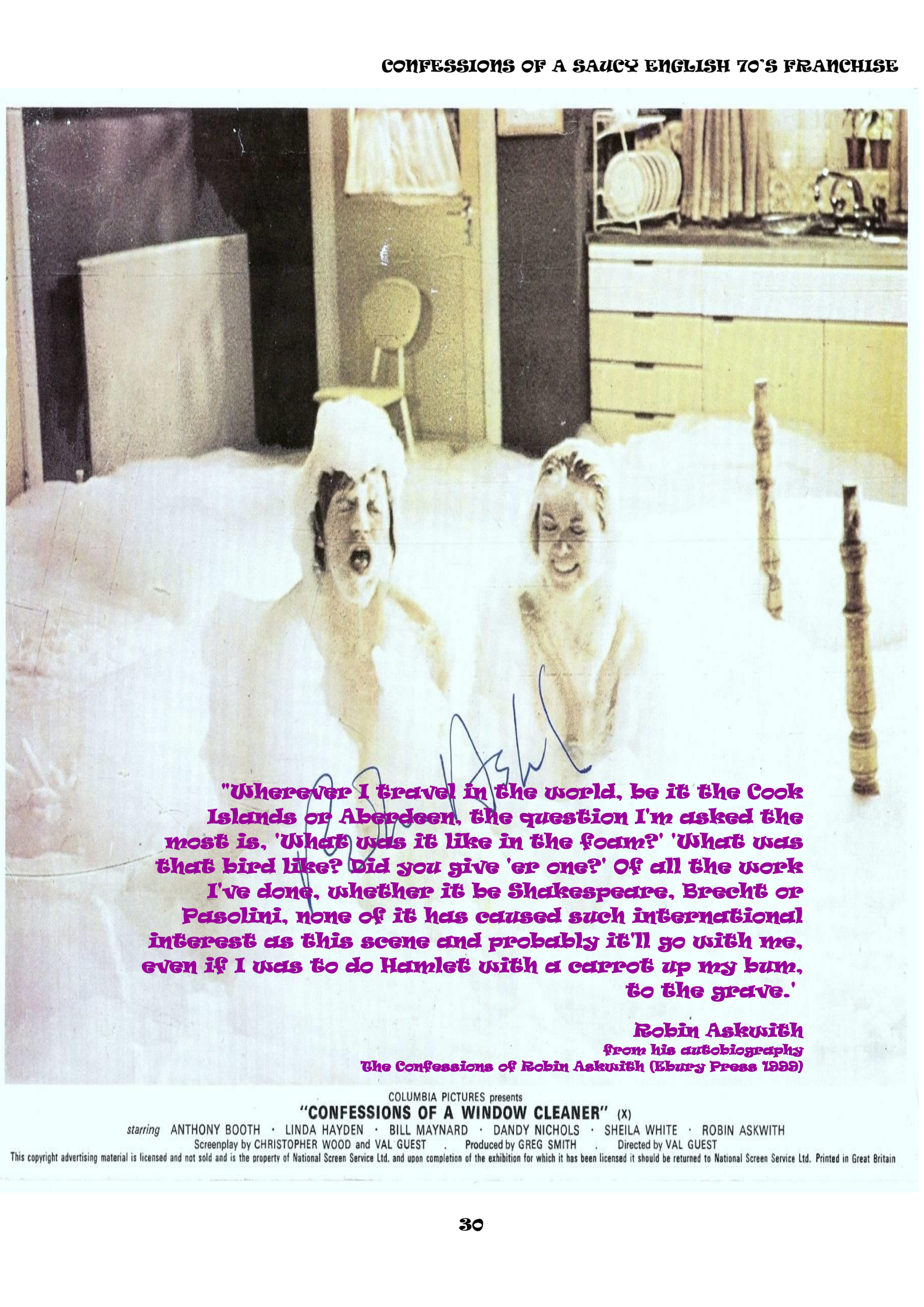
ES presents
"WINDOW CLEANER" (X)
DANDY NICHOLS SHEILA WHITE ROBIN ASKWITH
Produced by GREG SMITH Directed by VAL GUEST
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**"No hard
feelings?"**

COLUMBIA PICTURES PRESENTS
"CONFESSIONS OF A WINDOW CLEANER" (X)
starring ANTHONY BOOTH LINDA HAYDEN BILL MAYNARD DANDY NICHOLS SHEILA WHITE ROBIN ASKWITH
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Confessions of a Window Cleaner was filmed in three different versions: clothed, semi-clothed and stark bollock naked. For more on this subject please refer to Robin Askwith's autobiography.



A photograph of two people, a man and a woman, in a kitchen setting. They are both covered in thick white foam, likely from a cleaning product. The man on the left has his mouth open in a shout or scream, while the woman on the right is smiling. In the background, there is a kitchen counter with a sink, a dish rack with plates, and a wooden chair. A signature in blue ink is written over the lower part of the photograph.

"Wherever I travel in the world, be it the Cook Islands or Aberdeen, the question I'm asked the most is, 'What was it like in the foam?' 'What was that bird like? Did you give 'er one?' Of all the work I've done, whether it be Shakespeare, Brecht or Pasolini, none of it has caused such international interest as this scene and probably it'll go with me, even if I was to do Hamlet with a carrot up my bum, to the grave.'

Robin Askwith
from his autobiography
The Confessions of Robin Askwith (Ebury Press 1999)

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"CONFESSIONS OF A WINDOW CLEANER" (X)

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Confessions of a Window Cleaner even warmed a chilly Icelandic evening out.

Elisabetu að nafni. Hann verður yfir sig ástfanginn og er staðráðinn í að vinna hug Betu.

Honum til mikillar skelfingar uppgötvar hann, að Elísabet er lögregluþjónn og það sem verra var, faðir hennar er lögregluforingi. Starf Elísabetar kemur í veg fyrir, að hann geti borðið henni heim, þar sem flestir hlutir á heimili Timmys eru stólnir. Faðir hans starfar í „Óskilamunum“, og hefur þann leiða sið, að krækja sér í alls kyns dót og drasl, öllum fjölskyldumeðlimum til ama og leiðinda.

Timmy gengur erfiðlega að vinna ástir Elísabetar, en þeim mun betur tekst honum að „þjóna“ kúnnnum Sids.

Elísabet er ákveðin í að halda meydómi sínum, þar til hún hittir þann eina rétta. Timmy ákveður því að vera hinn eini rétti og biður um hönd Elísabetar. Þau eiga yndislega nótt saman, í hjónarúmi foreldra hennar.

Líður nú senn að brúðkaupi. Liz er mætt í kirkjunni, ásamt foreldrum sínum, og Sid reynir að koma sínu fólki til kirkju á réttum tíma. Timmy skálar við föður sinn, hinna sinni, sem „frjáls maður“, og leggur af stað til kirkjunnar. En margt fer öðruvísi en ætlað er.

Ævintýri gluggahreinsarans

Bráðskemmtileg og fjörug bresk gamanmynd í litum



Aðalhlutverk:

**ROBIN ASKWITH
ANTHONY BOOTH
SHEILA WHITE**

SKÝRINGARTEXTAR Á ÍSLENZKU.



ÆVINTÝRI GLUGGAHREINSARANS

Kvikmyndun Frank Bevis.

Tónlist eftir Roger Greenway og Roger Cook.

Handrit Christopher Wood og Val Guest, gert eftir

samnefndri sögu Timmy Lea.

Framleiðandi Greg Smith.

Leistjóri Val Guest.

Söguþráður:

Timmy Lea er ungur og kátur piltur, sem er nýfarinn að starfa sem gluggapússari hjá mági sínum, Sid. Timmy er frekar óreyndur kynferðislega og honum verður því um og ó, þegar honum verður ljóst, að þjónustulund sú, sem Sid tönnlast sem mest á, er fólgin í ástaratlotum við kúnnana.

Sid hefur engu minni áhyggjur en Timmy, og ákveður því að leggja málið fyrir sérfræðing, nektardansmaerina Lily Lamour, en hún er fjærskyld frænka Sids. Ekki lýst henni vel á nýgræðinginn Timmy, og því verður úr að Sid ákveður að láta hann æfa sig á Jacqui, en hún er ein af hinum kynóðu kúnnnum Sids. Og viti menn, nú fer allt að ganga Timmy í haginn.

Fyrir tilviljun hittir Timmy unga og fallega stúlku,



Hlutverkaskrá:

Timmy Lea Robin Askwith
Sidney Nuggett Anthony Booth
Rosie Nuggett Sheila White
Frú Lea Dandy Nichols
Herra Lea Bill Maynard
Liz Radlett Linda Hayden
Redlett, lögregluforingi . John Le Mesurier
Frú Radlett Joan Hickson
Carole Katya Wyeth
Frú Villiers Melissa Stribling
Indgrid Anita Graham

Classic line



"With this kind of luck I could even sell return tickets to Kamikaze pilots."

Classic exchange of dialogue



"I want to kiss those beautiful breasts. That's Clark Gable in Red Dust."



"He never said that."



"Because Jean Harlow's weren't as beautiful as yours!"

Classic scene(s)

Without doubt this would be the famous confrontation between Timothy and Jacqui in the kitchen, which has gone down in **Confessions** history.

The first ten minutes, from opening credits to when Timmo gives Liz his card, are also very well constructed and set the tone for the rest of the film very well.



**Confessions
OF A
WINDOW CLEANER**

**Confessions
OF A
WINDOW CLEANER**

**Confessions
OF A
WINDOW CLEANER**

**Confessions
OF A
WINDOW CLEANER**





Interesting Facts/trivia

- *Confessions of a Window Cleaner* was loathed by the critics when it was released, and still is to this day. Yet it was a hit with the people who counted, that being the cinema going public, who made it a huge money spinner in Great Britain. It then went on to do just as well in territories such as South Africa, Australia, Turkey, Spain, Iceland, Japan, and even managed an American release.
- Producer Greg Smith read *Confessions of a Window Cleaner* while he was on a long train journey. He bought the rights to six books in the series when he got back to London and laughed all the way to the bank over the next seven years. From the onset of purchasing the rights to *Confessions of a Window Cleaner* Smith always envisioned making a series of films.
- Christopher Wood penned 39 *Confessions* books featuring the character of Timothy Lea. That series, and a series written by the prolific and noted sci-fi author Laurence James as Jonathan May after Wood swapped publishers and went to Futura, sold over 3 million copies for Sphere Books alone. A prolific writer, Christopher Wood also wrote the *Rosie Dixon*, *Penny Sutton* and *Oliver Grape* series in conjunction with the *Confessions*. He averaged two *Confessions* books a year from 1972 to 1980. So the story goes, he wrote *Confessions of a Window Cleaner* on a bet that he couldn't write a book and get it published.

Athletic and cheeky-faced, the young actor is so exactly the epitome of the author's character that Timothy Lea the writer swears he must have been psychic to have created a part so tailor-made for Robin Askwith

- publicity for *Confessions of a Window Cleaner*

- As it is with most film productions the original actors weren't the ones the producers first thought of, *Confessions of a Window Cleaner* being no different, as Robin Askwith wasn't the first choice to portray Timmy Lea. Other better known names having been proffered the role and turned it down were: Richard Beckinsale (who actually resembles the male model used to represent Timmy on the covers of the books), Dennis Waterman, Nicky Henson, Ronnie Barker & Sir Lawrence Oliver, although the last two may be urban legend.

"I didn't want to do it. I thought it was crap!"

- Robin Askwith

- Robin Askwith got paid £1750.

"Many young actors are too worried about how they look on screen - they all want to be like Steve McQueen. But I like being an idiot. It's wonderful to be able to knock things over, to drop things and never really get it right with the birds. I believe there's a little bit of Timmy Lea in us all."

- Robin Askwith

- The soap suds used in the kitchen scene were less than kind towards Robin Askwith's groin causing him much discomfort for a number of days.
- *Confessions of a Window Cleaner* made it into the Guinness Book of Records as the only British film to remain number one in the top ten for ten consecutive weeks.



**Norman Warwick
(leaning on camera)
with Val Guest
& Greg Smith**

Lighting cameraman Norman Warwick was the Laszlo Kovacs of British B-grade cinema, check out *The Abominable Dr Phibes* or *The Final Programme* (both Dir Robert Fuest) to see his beautiful work with a light meter.

- Anthony Booth is the man who climbs out the window and down the ladder midway through the film.
- Bill Maynard supplies the voice heard over Liz's police radio.
- The late Brian Hall, Terry the chef from *Fawlty Towers*, played one of the removal men along with well-known character actor Sam Kydd.
- Katya Wyeth (*Miss Prendigast*) briefly appeared in *A Clockwork Orange* as the girl Alex rapes at the end in the infamous Ascot sequence. She also appeared in a number of Hammer Horrors and on TV with the likes of *Monty Python* and *The Goodies* (The classic *Music Master* episode).

"When the book is your star who needs big names?"

Greg Smith 1974

- Geoffrey Bayldon and Imogen (The Queen of Cleavage) Hassell were both named in an early cast list, neither appearing in the final product, presumably being replaced by Richard Wattis and Katya Wyeth.
- Val Guest and Robin Askwith teamed up again to write, direct, and star in respectively the highly successful stage play ***Further Confessions of a Window Cleaner***. Val Guest died in June 2006.
- In his biography of Anthony Burgess (*Published 2002 Faber and Faber*) Roger Lewis compares Stanley Kubrick's *A Clockwork Orange* as being no different to one of the ***Confessions*** films; "It's his devilishness of McDowell that we want - his horniness. His Alex is a perfect piece of chicken, like Orton's Mr Sloan - or, to be more true to the period (1972 (*Window Cleaner* was made in 1974)), Robin Askwith in the *Confessions* films. Like Askwith, whose attempt to be a driving instructor or a window cleaner is merely a pretext for frantic fornication, McDowell's Alex seeks sensation. 'Enjoying that are you, my darling?' he says

leeringly to a girl sucking a lollipop. In the next scene, she and her friend are stripping off in fast motion for a bout of high-speed rumpy-pumpy with Alex at his flat. It is exactly a Robin Askwith scene – McDowell's hairless, trim body is the same ('a swimmer's build' as they say in the gay contact mags); the cartoonery is the same. Adrienne Corri, in her leotard, is exactly like one of the dolls in *Confessions of a Pop Performer*. Why do critics think Kubrick is such an exalted artist? *A Clockwork Orange* could have been directed by Val Guest – and may have been better for it." © 2002 by Roger Lewis/Faber and Faber

- The British film industry was in a major slump at the time **Confessions of a Window Cleaner** was in production at EMI Elstree Studios – a slump some may say they have never recovered from. The only other films in production at the time were *Percy's Progress* (Ralph Thomas - EMI Elstree); *Juggernaut* (Richard Lester – Twickenham Studios); *Barry Lyndon* (Stanley Kubrick); *The Odessa File* (Ronald Neame); *Ransom* (Caspar Wrede); *Stardust* (Michael Apted) & *The Wilby Conspiracy*



(Ralph Nelson), the last five all out on location, so the Studios were pretty well deserted at this stage.

Love (lust) at first sight!

"At Kubrick's suggestion, stills photographer Ken Bray did a special photo session with Katya Wyeth. When Bray returned, he told Kubrick, 'She's really very intelligent, you know' - thinking he might be persuaded to give her more to do in the film. But all Kubrick said was, 'Nice tits.'"

Stanley Kubrick A Biography by John Baxter (HarperCollins 1997)



Various reviews

There is little to be said about *Confessions of a Window Cleaner* which I believe to be the nadir of British comedy. I hope it is, at any rate. The thought that things could get worse would make me seriously despair of the cinema. Robin Askwith has the thankless task of playing the novice younger brother of window cleaner Anthony Booth. His sexual initiation and constant entertainment by frustrated housewives are the mainstay of the one-joke film. It leaves you feeling dirtier than the windows ever were. Mr Val Guest who, a mere ten years ago, was making exciting and resourceful films, has every reason to hang his head in shame. Mr Askwith may yet survive the *débauche* for he salvaged from the grimy depths of the script enough lively facial comedy to prevent the character from becoming utterly loathsome. It is difficult, if indeed at all possible, to analyse the appeal of sex comedies that are neither erotic nor amusing. With their physical tweeness and scatological prurience they seem effectively to undermine their only possible *raison d'être*. Come general release time, they will doubtless be seized by the circuits and played Monday to Saturday. Like the three old ladies locked in the lavatory, whom they irresistibly recall, it will be interesting to see if anyone knows they are there.

David Castle for *Films Illustrated* Vol 4 No 37 September 1974

They said Rasputin was mad. Maybe he was. They said British cinema was dead. Maybe it is. There's nothing in this sorry tale of the pathetic sexual activities of window-cleaning folk that resembles living matter. *Confessions of a Window Cleaner* might well be retitled *Confessions of the British*: What they don't know about Making Films, Making erotic Images, Making People Laugh and Making Love. We probably don't clean windows too well either.

**Alexander Stewart for *Films and Filming*,
September 1974**

Brassy theme music accompanies what is, at its least dreary, a brassy sub-exploitation comedy owing a good many of its ideas to *Here We Go Round the Mulberry Bush*. The humour is of the sniggering, innuendo-squeezing variety and is aimed with unnerving mediocrity at a particular kind of embarrassed - and distinctly British - audience reaction. Like Donner's film, *Window Cleaner* is angled for a teenage market, presenting a gauche and ineffectual young hero whose lack of success is much emphasised, especially with the almost-untouchable 'girl he loves', and whose eventual successes are elided into farce or fantasy (one smart suburban lady takes him on the kitchen floor, which is knee-deep in foam: sexual contact is only shown in vague long-shot, though we do get a lot of expressive shots of foam). There is a certain energy in the presentation of the Noggett household, a working class family on traditional Fifties' comedy lines, and here director Val Guest has one or two stabs at a more solid, observational humour. His efforts are inevitably doomed by the context.

Gareth Jones BFI Monthly Film Bulletin Vol 41 No 488, September 1974

A rude and childish early sex comedy, with apprentice window cleaner finding that he's irresistible to women - except in the case of the one he really fancies. A silly romp that was a big moneyspinner.

Elliot's Guide to Films on Video



"Hey!!!"

"Piss-off!!!!!!!"

Title song

This is your life Timmy Lea

This is your life, Timmy Lea
It may not always turn out how you want it to be
But you'll get by, Timmy Lea
'Cause you're really not a loser
You just find it hard to win

Always getting into crazy situations
Having trouble with romantical relations,
you've got the kind of touch
that everyone would love to own

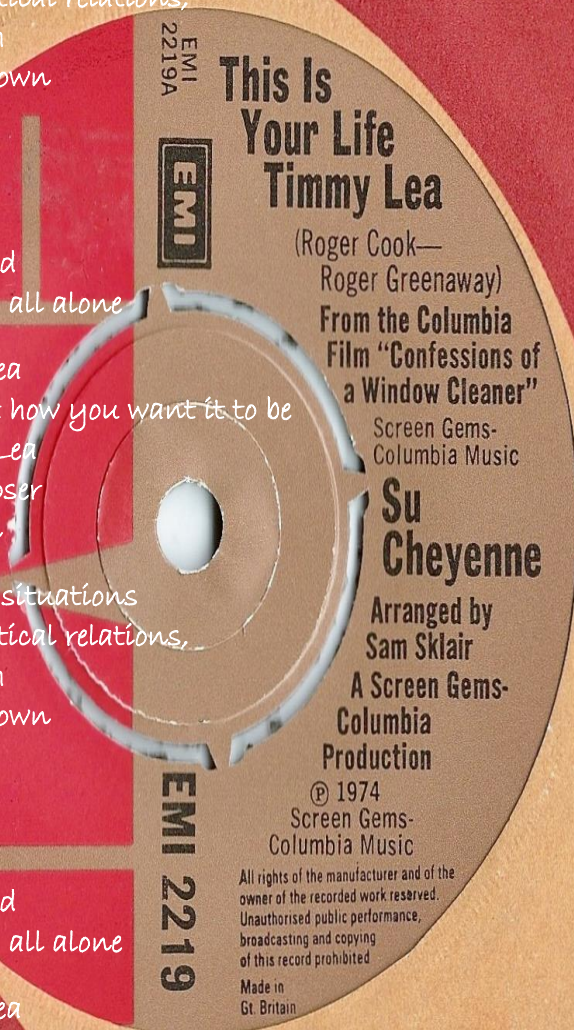
No simple life for you
It's always complicated
You date the girls you like
But somehow you seem fated
to spend your life alone and all alone

This is your life, Timmy Lea
It may not always turn out how you want it to be
But you'll get by, Timmy Lea
'Cause you're really not a loser
You just find it hard to win

Always getting into crazy situations
Having trouble with romantical relations,
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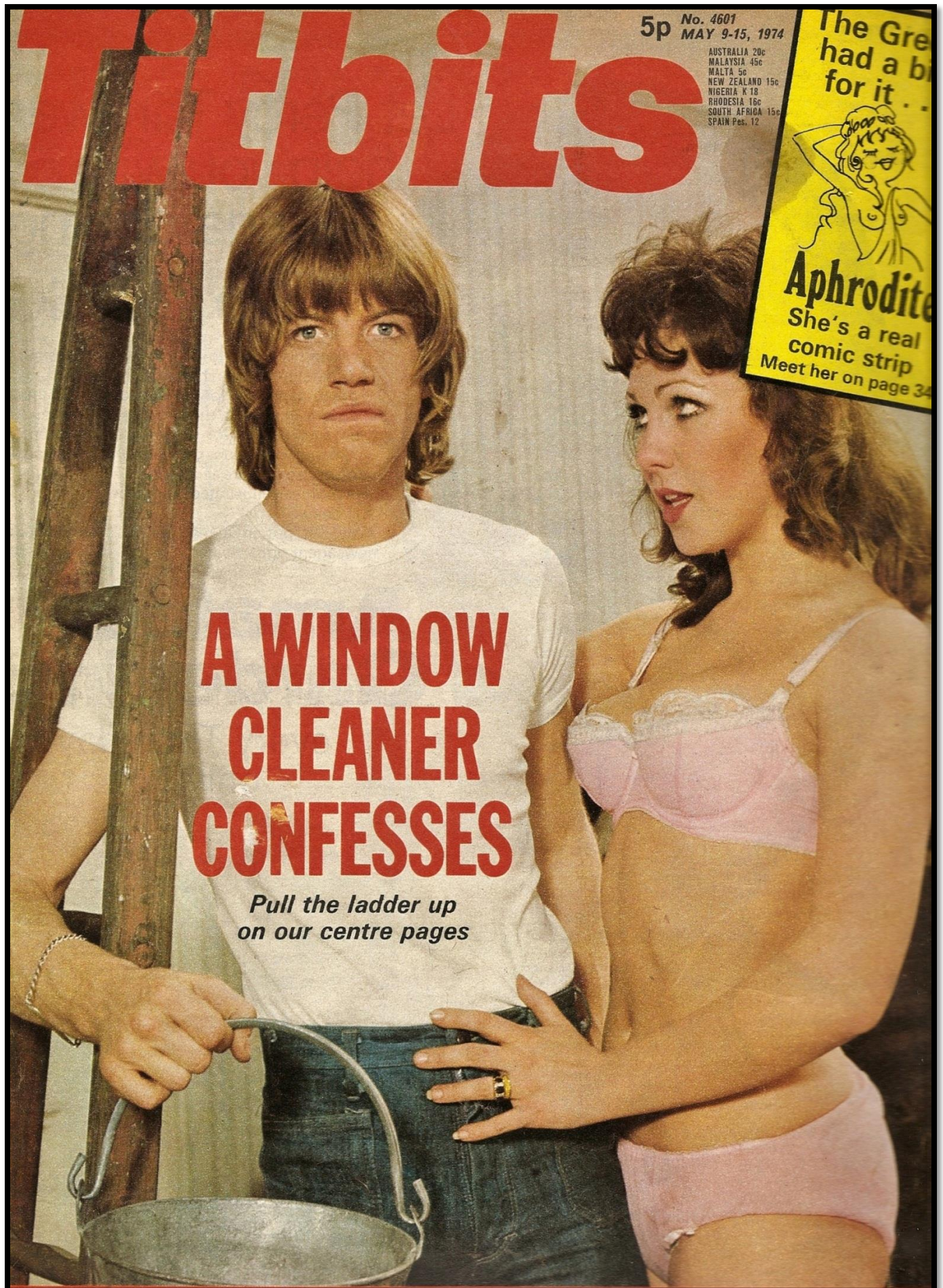




Soap suds positioned appropriately in what appears to be a publicity shot.



A deleted scene? And a possible clue to what the next film in the series was to be.





Critique

"It's a good, saucy, sexy comedy"

Michael Klinger, executive producer

1974

the year ABBA won the Eurovision Song Contest with *Waterloo*, Japanese soldier, Hiroo Onoda, surrendered in the Philippines, having finally been convinced World War II was over, the Oil Embargo crisis ended, India detonated its first Nuclear weapon and the Universal Product Code came into being. It was the year in which Tom Baker succeeded Jon Pertwee, Richard Nixon resigned, and Matt Lucas, Edgar Wright, Kate Moss and Robbie Williams were born. It also witnessed the passing of such luminaries as Samuel Goldwyn, Oscar Schindler, Ed Sullivan and Charles Lindbergh. Sam Fullbrooke won the Archibald Prize, Stephen King's *Carrie* and Peter Benchley's *Jaws* were published. Cinema goers went to see *The Towering Inferno*, *Death Wish*, *Blazing Saddles*, *Godfather Part II*, *Airport '75*, *The Night Porter* and *The Texas Chainsaw Massacre*.

Britain ten years prior to the year in which George Orwell's celebrated novel was set, was a totally different place to the modern Britain of today. It was the year in which the three-day week was introduced, the M62 Coach bombing that killed 11 people took place, Edward Heath called a General Election, and in which Inflation soared to a 34 year high of 17.2%. A year in which the Provisional Irish Republican Army began their bombing campaign of London, the first McDonald's restaurant was opened, and *Man About The House* and *Love Thy Neighbour* were pulling audiences of 8.05 and 8.30 million viewers respectively. It was a time when England's youth were enjoying the thrills of Dr Who as it was entering its most violent period, and reading violent action comics and pulp books such as *Valiant* and Mick Norman's *Hell's Angels* series. Meanwhile their older brothers and dads read Stanley Morgan novels, enjoyed such magazines as *Playbirds*, *Park Lane* and *Whitehouse*, and thrilled to the violent exploits of Yank import shows such as *Kojack* and *Police Woman*. Culturally, financially and artistically the UK was at its lowest ebb. Yet most significantly of all, nineteen seventy-four was the year ***Confessions of a Window Cleaner*** was released into the very welcoming arms of the great British public.

Many might argue that some of the best of British art, cinema and television was produced during the late sixties and early seventies, and that argument would be correct, except for the fact that the cinema (and television to a certain extent) was under the control of the Americans, and certainly had been since the early sixties. All the classic films from this period were produced under the financial auspices of American movie producers and or companies. Yet the boom times were soon coming to an end. By 1974, such prolific film companies as Hammer Films and Amicus Productions, along with such wannabe's as Tigon and Tyburn, were finding it increasingly difficult to find financing for their movies. And th to the increased popularity of television due to

changing from black & white to colour, cinema attendances were at an all-time low. Schizophrenically television would have a profound effect on such companies as Hammer and EMI, with both jumping on the opportunity to make successful movie spin-offs from popular TV comedies.

The *Carry On's* were on their last legs, with the 26th and 6th last *Carry on Dick* lensing in March and April of that year, the series looking decidedly tired by now and being eclipsed by far more sexually explicit material from the continent and abroad. By now *Deep Throat* had made a tremendous impact at the American box-office and other producers were following in the footsteps of that pornographic classic, producing far more serious and explicit films.

In England, however, it was illegal to produce and screen sexually explicit material (although certain producers dabbled in the harder stuff), but if nothing else, the Brits knew how to combine smut and giggles, and the soon to be extremely popular *sexcom* was born and well and truly on the rise. Such prestigious companies as EMI and Columbia Pictures were more than willing to join the hijinks alongside the more down-market Soho based producers, who were taking advantage of the Eady Levy Tax to produce a proliferation of British smut, the pinnacle of which was the *Confessions* films.

Upon its release, *Confessions of a Window Cleaner* ran for nine weeks in one West End cinema, taking in over £30,000. By 1979 it had returned £800,000 on a budget of £100,000. The popularity of *Confessions of a Window Cleaner* was matched by its profitability, a rare feat for any British film of the period and proof that *Confessions of a Window Cleaner* is a true representative of early seventies British film-making. Certainly arriving at the end of a period when the British had made, or were making, some of their finest, strangest and most adventurous productions.

Confessions of a Window Cleaner is the only film in the series that could truly be termed a serious film. By which is meant it has a decent script, professional direction and very good acting. The film really is like a less serious Ken Loach kitchen sink drama about the trials and tribulations of being young and horny and striking out on your own in the affairs of love and employment, where-as the other three films that followed were distinctly slapstick affairs full of illogical situations and paper-thin storylines. If one looks beyond the fact that *Window Cleaner's* supposed to be a sex comedy, the film has a bit to say about life and relationships within family, friendships and with lovers.

Production wise, the film is superbly shot by ace lighting cameraman Norman Warwick, has authentic looking sets, a great musical score, top-notch acting, and excellent and witty dialogue, as well as some very funny set pieces - the kitchen scene with the spilt detergent being the most famous. The film delivers everything it promises; comedy, birds, and a decent storyline, where-as the next three were really a loose collection of sight-gags and situations based around the flimsiest of storylines with a distinct lack of character development.

The major factor that makes *Confessions of a Window Cleaner* the superior film is the involvement of Val Guest, a real filmmaker (Producer/Writer/Director) who brought a professional sense of storytelling,

something that was lost with the subsequent follow-ups - put Wood and Cohen together and they went Benny Hill. Thankfully *Confessions of a Window Cleaner* steered clear of such slapstick scenes as golf balls being hit out of the main character's bum crack (*Confessions of a Driving Instructor*), and is much the better for it.

As to the line-up of acting talent on display, who can quibble? That was the one good thing about seventies low budget English films - the industry was in such a mess that talented actors took jobs they normally wouldn't consider. You can't complain about a film that contains talent such as John Le Mesurier, Richard Wattis, Dandy Nichols, Anthony Booth and Bill Maynard, really making the small role of Mr Lea his own. The *Alfie* style narration by Askwith is also very enjoyable. There is certainly very little of the Askwith mugging that would dominate his performances in the subsequent films.

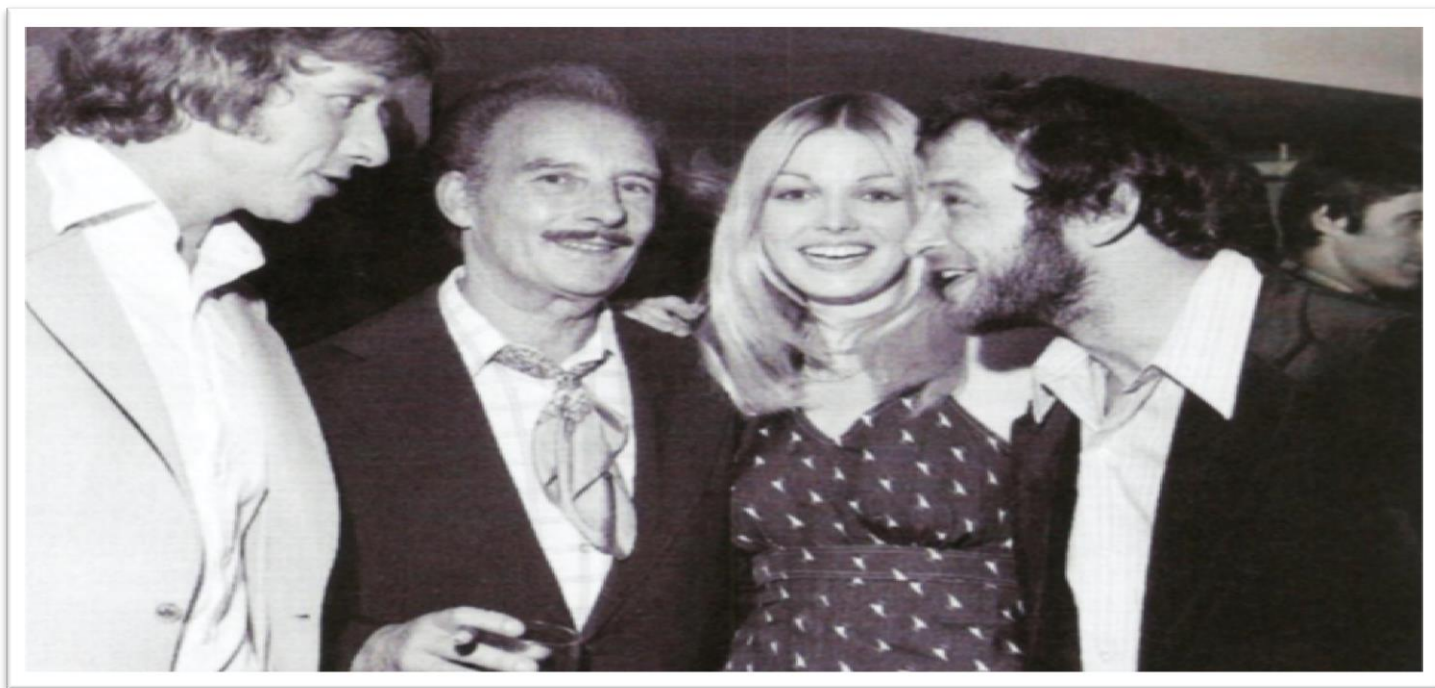
All in all, *Confessions of a Window Cleaner* is an unjustly maligned film, and viewed on its own is as good a film as most British productions from the period - certainly nothing for Guest to be ashamed of. Another on a CV of always interesting and different films which covered almost every genre; science fiction, police dramas, war, urban thrillers, historical adventures, horror, comedy and fantasy. His bleak and nightmarish *Quatermass 2* is one of the great (British) science fiction films of the fifties.

One of this author's most cherished cinematic memories is of at the age of sixteen going to the cinema (around 1981) to watch *Confessions of a Window Cleaner*, which was screening on a double-bill with the appalling Cheech & Chong's *Nice Dreams*. Thankfully for the sell-out audience, *Confessions of a Window Cleaner* was screened first, and it was a great thrill to be amongst two hundred odd people laughing and hollering from the very first opening minutes to the closing credits. Alas, I was unable to view the other three at a cinema, and was never again to experience the thrill of watching another of the series under such circumstances.

Rating:



CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE



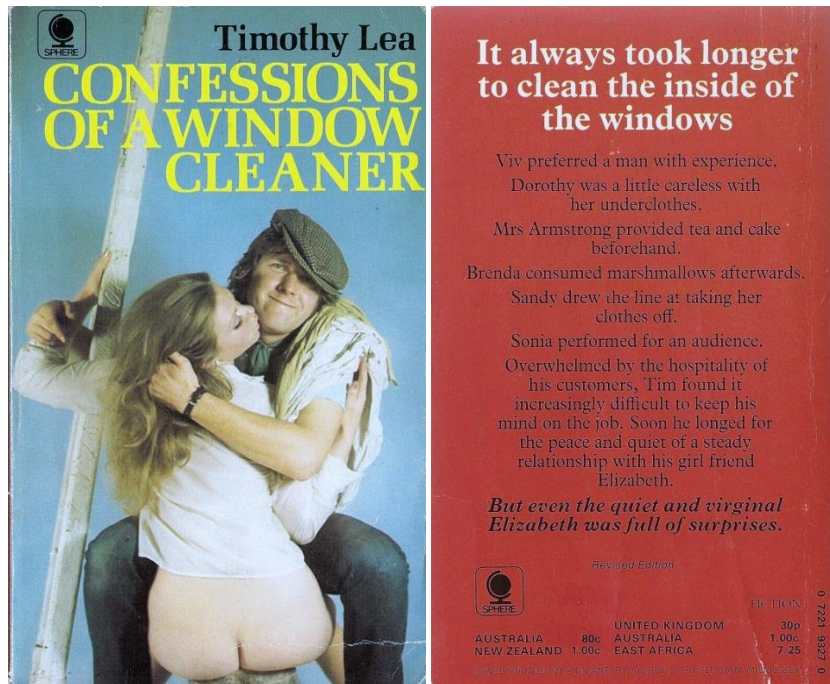
Greg Smith, Val Guest, Katya Wyeth and Norman Cohen chat excitedly about the rating their film just scored, while Sue Longhurst and Anita Graham look very pleased.





Timothy and his (original) mum

The Novel



Chapter 1: In which Timmy is introduced to the charms of the window cleaning profession and sets out to prove to Sid, his sceptical brother-in-law, that he knows how to conduct himself with women. This intention resulting in a very embarrassing incident on Clapham Common

Chapter 2: In which we meet Timmy's mum and dad; also sister Rosie through whose wiles Sid is persuaded to take Timmy into the business. Sid shows Timmy the ropes and introduces him to one of his more responsive customers with whom our hero spends an instructive afternoon

Chapter 3: In which Timmy sallies forth on his own and meets a lady called Dorothy, who is bored and lonely

Chapter 4: In which Timmy has a lot on his hands when he does a job for the animal-loving Mrs. Chorlwood and takes tea with the eccentric Mrs. Armstrong

Chapter 5: In which Timmy offers some advice on how to succeed with women and meets Sandy, a girl of mature tastes and advanced ideas. Also, her friend Amanda with whom he shares a striking experience

Chapter 6: In which Timmy finds girlfriend, Elizabeth, at the Palais and has a confusing experience with Mrs. Villiers' maid- and her mistress

Chapter 7: In which Timmy's style is cramped by a girl called Brenda with surprising consequences. And in which Elizabeth un-expectedly succumbs to our hero's charms

Chapter 8: In which Timmy meets an acrobatic dancer called Sonia who is forced to go to unusual lengths in order to secure a platform for her talents

Chapter 9: In which Timmy attempts to repair a rift between a girl called Elvie and her friend, with results only a little less disturbing than those arising when he responds to the advances of Carla, an amorous Italian with an identity problem

CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE

Chapter 10: In which Timmy meets Mrs. Evans during a convivial evening at the local, and finds that her predilection for cleanliness has some remarkable inconsistencies

Chapter 11: In which Timmy decides the time has come to settle down and enjoys a last fling at an unusual party given by Sandy, an evening which has a number of unexpected consequences

CHAPTER ONE

The window cleaning lark first begins to appeal to me one evening when I am up at the pub with my brother-in-law. It is on Clapham Common and we are sitting on a bench outside watching the sun go down and this big bird with the white silk blouse on. It is a bit small -the blouse I mean - and rides up from her waist so you can see her two tone flesh and the top of her knickers.

She has been in the sun that is for sure. She has dyed hair. Too much lipstick and a diabolical eyebrow pencil beauty spot that dates her a bit. But if she is going down hill I can think of a few blokes who wouldn't mind waiting for her at the bottom -me included.

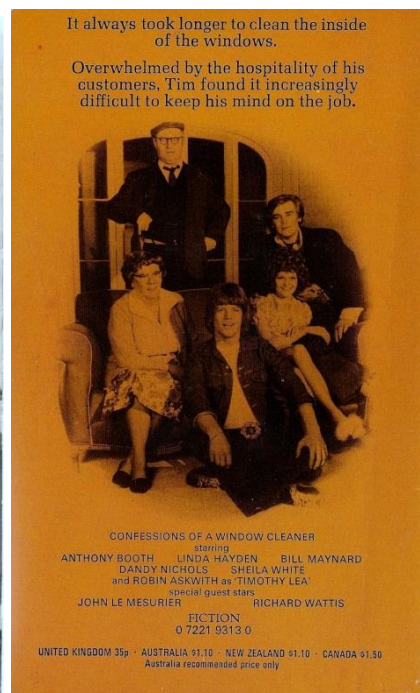
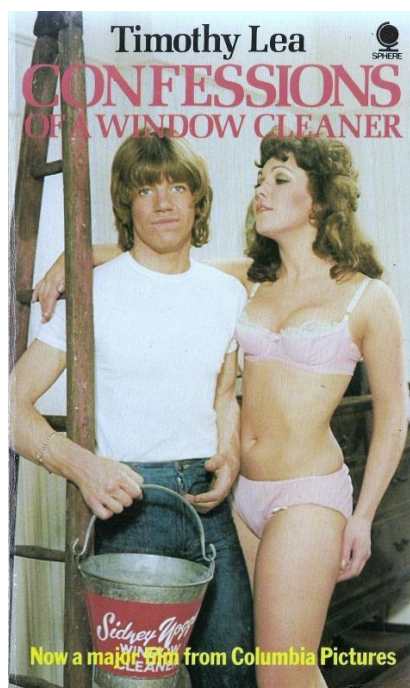
"Sup up," says Sid. "You're supposed to drink it not pour it all over your balls. You're right out of practice, aren't you?"

I nod and correct the angle of my glass. Sid is right. I am straight out of reform school, 'for the holidays', my poxy father says. And there haven't been a lot of opportunities for elbow bending - or lapping up birds like Silk Blouse. She has a black bra underneath it, which I think is a bit of a liberty. Sid looks at her as if it is an effort to keep from yawning. "I've had her," he says, switching his gaze to his fingernails. Very neat they are, too. Say what you like about Sid -and most people say plenty -but he keeps himself in good nick.

"Oh yes," I say. "You and who else?"

"I don't know about that, do I?" he says. "But I know I have. Why, don't you believe me?"

"If you want to put it like that - no?" I say. I mean, she is with two blokes who look sharp as tin tacks and have a white Jag to prove it. I can't see our Sidney with her legs up against the dashboard of his mini van.





I wonder where Timmie's got to?



ROBIN ASKWITH

*He's coming
back!*

WITH A GREAT BUNCH OF MATES



ANTHONY BOOTH



DORIS HARE



BILL MAYNARD



SHEILA WHITE

GUEST STARS



PETER CLEALL



CAROL HAWKINS



PETER JONES



BOB TODD

Timmy Lea's **Confessions
OF A
POP PERFORMER**



STARTS SHOOTING FEBRUARY 3rd - EMI ELSTREE STUDIOS

Executive Producer MICHAEL KLINGER · Screenplay CHRISTOPHER WOOD

Producer GREG SMITH · Director NORMAN COHEN

BASED ON THE NOVEL "CONFESSIONS FROM THE POP SCENE"

FOR COLUMBIA PICTURES

THIS SUMMER - FROM COLUMBIA-WARNER!

Timothy Lea's

Confessions OF A POP PERFORMER

ドッキリ・ボーイの ブギウギ大騒動

カラー作品
コロムビア映画



●あんだ、ミックの何なのさ！

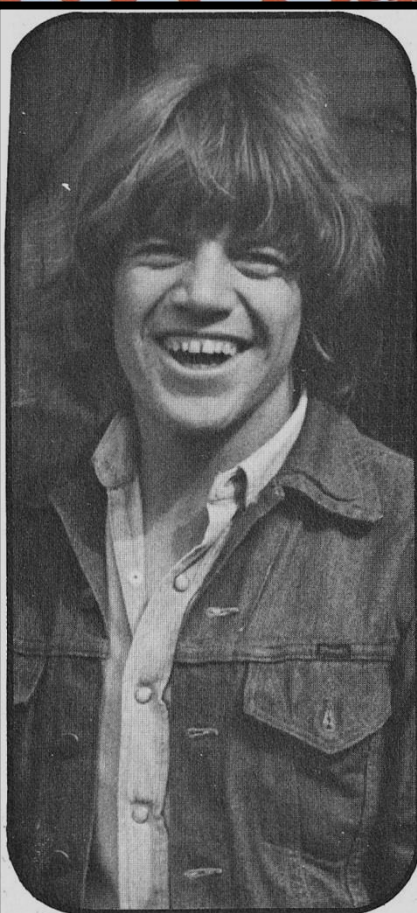
「ミック・ジャガーにそっくり！」なんて
ヤンにいわれて、ワンサカ、ホイサカとセマ
キミ、どうする？ おまけに、キミはロック
のスーパースター、名ドラマーなんだ。とっ
らなくなっちゃうよネ！

この映画の主人公ティモシーは、そんな
年なんだ。パツと裸になっちゃうと、セクシ
ギンギラの彼。人妻からティーンまで、セマ
だ、手あたりしだいのセックス遍歴で、いつ
っ黄色に見えちゃうというラッキーな男！。
ムズムズしちゃうネ！

●キミも、セックス・アドベンチャー、する

前作「ドッキリ・ボーイ／窓拭き大騒動」
ス本国を初め世界各地で大ヒットした。その
えて、「ドッキリ・ボーイ」第2弾として、こ
られたというわけだ。

主人公のティモシーに扮するロビン・ア
スピードとスリルに満ちた世にも珍妙なド
そして、カワイ子ちゃんたちとの赤裸々なセ
ドベンチャー。アスクウィズって、ミック・
大ファンで、おまけに顔つきがとってもミッ
んだってサ。「ドッキリ・ボーイ」シリーズ
セックスと笑いがみごとにとけあっていると
んだ。



Robin Askwith

● Born in Lancashire but brought up near London, twenty-four-year-old Robin Askwith played the title role in the highly popular *Confessions Of A Window Cleaner* and again as Timothy Lea in the second movie in the series, *Confessions Of A Pop Performer*.

のり、いいじゃない！

シーと義理の兄シドニーの迷コンビが、
のマネジャーをひきうけたことから、
動がまき起こってしまう。

ら、ドラマーをやることになっちゃう
れが何と、セックス・アピール満点で
イ子ちゃんから「ミックそっくり！」
って、ワルのりしてスター街道をばく
抜けのドジぶりもみごとに発揮して、
ないこと！

●ロックでいってみよう！

ン・アスクウィズを初め、シドニー役
ース、パパのビル・メーナード、シド
シェーラ・ホワイトなど、いずれも前
たちだ。

ガスコアーヌ、キャロル・ホーキンス
マー女優がワンサカ登場。豊かなオッ
つきで、アヘアヘ、ムレムレ、のボル
がいっぱい。おまけに、ゲスト・スタ
リールが、アフロ・ヘア・スタイルで、
・リズムをくりひろげてくれる。もう、
見なくちゃ、港のヨココにふられちゃ

南街スカラ座

近日公開

ロードショー

CONFESSIONS OF A POP PERFORMER



They're back . . . Alas!

The over-sexed proletariat. The randy industrialists. The turned-on tradesman . . . forever finding their own, their very own, sex-exclusive entrances.

Last year, as you may recall with a distinct wince—exactly a year ago, in *X/6/9* in fact—there was *Confessions of a Window Cleaner*, *The Amorous Milkman*, *The Over-Amorous Arusts*. And *Secrets of a Door-to-Door Salesman* had been knocking 'em up as well. British working-class versions of the German middle-class sex reports.

In short, more of those peculiar new style of English sex-comedies which seem set on trying to proving Sir Keith Joseph right about proles.

Here goes, then, Round Two. Timothy Lea's cheeky paperback character is back with a second *Confession*—and just around the corner there's *Confessions of a Sex Maniac* and *The Ups and Downs of a Handy Man* . . .

Robin Askwith started out in films (mainly Peter Walker's, before Pete switched from sex to sado-masochistic horrors) with more than a passing resemblance to Brian Jones. Now he's more of a Jagger and is renowned for hilarious miMickery at parties. He uses such negligible gifts to lecherous ends with one mistaken fan as a would-be pop star this time out of the cage—repeating the same dullard Timmy Lea character, with the strip-cartoon family brood—though Doris Hare

comes off the buses to replace Dandy Nicholls as Ma.

As to the new story, it's very much the last one all over again, complete with a couple of almost exactly identical scenes—despite a different setting, and director: last year's executive producer Norman Cohen in place of Val Guest (who has fortunately returned to real films).

For example, Robin Askwith has another gymnastical sexual set-to with a strapping Scandinavian blonde—although this time, the girl, the remarkably well-developed Danish Cockney, Hellie Louise, is around long enough to take all her clothes off. Askwith also fills another room with muck—fire extinguisher foam instead of last year's washing powder bubbles gone berserk.

Boring then. Very boring.

So much of a same muchness than I cannot see *Pop Performer* performing the surprise smash success of the first of what is now, God help us, a series. *Confessions of a Window Cleaner* was a title which intrigued everyone. Men and women alike have window cleaning fantasies. As for pop performing—well, it's for the birds in it?

X-rating: Sight unseen as yet.

● A Swiftdown Production for Columbia Picture, for release by Columbia-Warner release. Script, Christopher Wood, from the books by Timothy Lea; camera, Alan Hume; producer, Greg Smith; director, Norman Cohen. Starring: Robin Askwith, Anthony Booth, Bill Maynard, Doris Hare, Sheila White, Bob Todd, Peter Jones, Peter Cleall, Carol Hawkins, Mike King, Jill Gascoine, Hellie-Louise, Maynard Williams, Diane Langton, Linda Regan, Richard Warwick, David Auker, Robert Dorning, Ian Lavender.





Columbia Pictures presents

Timothy Lea's

Confessions OF A POP PERFORMER

(x)

Cast

Robin Askwith *Timmy Lea*
Anthony Booth *Sidney Noggett*
Bill Maynard *Mr Lea*
Doris Hare *Mrs Lea*
Shiela White *Rosie Noggett*
Lin Harris *Jason Noggett*
Bob Todd *Mr Barnwell*
Jill Gascoine *Mrs Barnwell*
Peter Jones *Maxy Naus*
Carol Hawkins *Jill Brown*
Peter Cleall *Nutter Normanton*
Richard Warwick *"Kipper"*
David Auker *"Kipper"*
Maynard Williams *"Kipper"*
Diane Langton *Ruby Climax*
Linda Regan *Brenda Climax*
Robert Dorning *Augustus*
Margaret Heald *Linds*
Ian Lavender *Rodney* Irene Gorst *Penelope* Andee Cromarty *Fanny* Rita
Webb *Fanny's mother* Anita Kay *Sonia* Bill Pertwee *Husband with javelin*
Maggie Wright *Ruth* Susan St. Clair *Sharon* David Hamilton *TV Interviewer*
Helli Louise *Eva* Sally Harrison *Patsie* Lynda Westover *Carole* John Francois
Landry Editor Vicky Woolf *Secretary* Rula Lenska *Receptionist* Jackie
Blackmore *Woman on doorstep* David Belcher *Second man at party* Robert
Nicholson *TV technician* Jane Hayden *Girl at crossing* Bobby Sparrow *Girl at*
cinema David Prowse *Man at cinema* Emma Booth *Little girl at cinema* Eric
Francis *News vendor* Helen Ford *Old lady with ear trumpet*

Crew

Robert Jones *Production designer* Geoffrey Foote *Editor* Alan Hume
Lighting cameraman Ed Welch *Music* Buggati & Musker *Original songs*
Micheal Klinger *Executive producer* Christopher Wood *screenplay* based on
the novel "Confessions from the Pop Scene" by Timothy Lea Greg Smith *Producer*
Norman Cohen *Director*

Length: 8,199 ft Certificate: X Running time: 1hr 31mins

Soundtrack released by Polydor Records & Tapes

"The dirty window cleaner finds out pop is just a racket!"

Main cast



The story

The film begins in a peaceful leafy suburb. Two bicycles lie intertwined, dormant against the side of a house. "*Sidney Noggett Window Cleaner*" read the words on the side of the buckets. Next, we cut to more familiar territory - the bedroom. A longhaired lout is canoodling about with some blonde bird with big tits.



"Ahh, how do you feel?" she asks. "Great!" he replies, unleashing a classic Askwith expression (or Askwith-ism) in the first few seconds. She goes to make the tea, and when her cuckolded husband returns to find his javelin, and then walks in on Timmy Lea sprawled across the bed with his briefs half way down his soon to be notorious arse, you can see the speeded up chase round the bedroom coming a mile off.

Timmy legs it down his ladder only to fall, with the aid of the irate husband, in through next door's window where, funnily enough, Sidney is 'servicing' another customer, a one Mrs Barnwell.



"You know each other?"

"Yeah, my brother in-law. You've heard of the flying doctor? Well meet the flying window cleaner!"



Cue opening titles.

Cue catchy title song.

Title Song

THREE'S A CROWD

(from L... Confessions of Timmy Lea)

(performed by Three's a Crowd)

Made In England

Timmy, Timmy give me some of your loving sweet sweet loving,
Timmy, Timmy give me some of your loving good good loving.

You keeping me guessing but I know you confessing it's time you were
confessing to me the confessions of Timmy Lea the confessions of
Timmy Lea

Gems-
Columbia
Music
Ltd

You never stay in just one place
and some say it's a big disgrace
but they don't understand
you're not the kind of man to settle down,
you like to run around

2058 621

I know a boy has got to have his fun
but I wish you wouldn't kiss and run
if I can't make you mine I'd still like the time
to be with you to be with you.

Oh, Timmy, Timmy give me some of your loving sweet sweet loving,
Timmy, Timmy give me some of your loving good good loving.

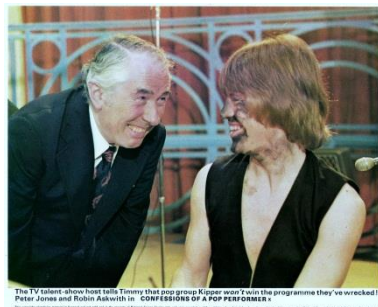
You keeping me guessing but I know you confessing it's time you were
confessing to me the confessions of Timmy Lea the confession of
Timmy Lea.

Produced by Ed Welch and Mike King
for Swiftdown Productions
(c) Bugatti & Musker

Sid decides the time has come* for a change from window-cleaning. In the pub where Rosie works, they believe they hear a pop group rehearsing in the room above and Sid signs them up sight unseen. *Pity*. It was actually a record.

The group, led by Nutter Normington, call themselves Bloater, but Sid changes this to the classier Kipper.

Sid sends Timmy to sex-mad Mrs Barnwell – whose husband books acts – to try and persuade her to help. Mrs Barnwell huskily tells Timmy she'll put a good word in for him – amongst other things...



The TV talent show host tells Timmy that pop group Kipper won't win the programme they've wrecked! Peter Jones and Robin Askwith in 'CONFESSIONS OF A POP PERFORMER'.

At home, Mrs Lea and her husband – who works in a lost property office brings home useful articles like gorilla suits – are suitably sceptical.

The group get their first gig and Timmy sits in as substitute drummer. The gig turns into a shambles, but next day a newspaper music critic, Augustus Brown

(whose daughter, Jill, has aroused familiar feelings in Timmy), writes that he has witnessed the most important event in the history of music.

Kipper record their first single and Timmy and Sid take it to Maxy Naus, a crooked plugger who also runs a TV talent show called "Star Knockers."



Timmy stumbles into a contortionist's dressing-room and she goes into her act. Robin Askwith and Maureen Lipman in a saucy scene from 'CONFESSIONS OF A POP PERFORMER'.

Kipper are booked on Maxi Naus's talent show but when Sid tries to fix the "applauseometer", the machine blows up and wrecks the studio.



A Royal charity concert breaks up in disorder...thanks to Timmy Lee dressed in tutu and dangling upside down! A comic scene from 'CONFESSIONS OF A POP PERFORMER'.

Augustus is persuaded to book Kipper for a Royal Charity Show at the London Palaceum.

Before the curtain goes up Timmy disappears through a stage trap-door and comes across Eva, a contortionist. She is just getting into her act – and so is Timmy – when her boyfriend is heard outside. She thrusts the nearest article at hand at Timmy – a ballerina's tutu.

Hell breaks loose on stage during an act by The Climax Sisters when Timmy appears briefly through the trap-door.

Dressed in his tutu, Timmy is shoved on stage by the panicking Sid just in time for Kipper's act. At the end there is a mighty applause – but backstage The Climax Sisters seek their revenge...and once more Timmy is disrobed. His foot catches in a dangling rope, he goes up with the curtain and on his way disrobes Jill.



Watching the dreadful group with the dreadful name, Kipper, make a dud record. Carol Hawkins, Anthony Booth and Bob Todd in 'CONFESSIONS OF A POP PERFORMER'.

CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE

Later, Nutter Normington is in concert at a London theatre. Shuffling along the queue waiting outside are Timmy and Sid – busking.

Cue sexy bird.

Cue Timmo following her.

Cue burly boyfriend.

Cue end titles.



Men of the Lea family relax: Timmy and brother-in-law Sid watch TV. Dad studies birds. Robin Askwith, Anthony Booth and Bill Maynard in **CONFESSIONS OF A POP PERFORMER** »



Hiding from police in the property room of a theatre, Timmy Lea meets a groovy groupie. Margaret Heald and Robin Askwith in **CONFESSIONS OF A POP PERFORMER** »



Putting out a tiny fire he has accidentally started, Timothy Lea covers everything in foam! Carol Hawkins and Robin Askwith in **CONFESSIONS OF A POP PERFORMER** »



Ghastly singers The Climax Sisters (Diane Langton and Linda Regan) threaten Jill (Carol Hawkins) and Timmy (Robin Askwith). A scene in **CONFESSIONS OF A POP PERFORMER** »



The birds

In terms of female talent, **Confessions of a Pop Performer** isn't as memorable as the three other films. And while it does feature a few good looking girls, and as this is the *raison d'être* for the film's existence, besides giving the audience a good laugh, it has to be said that **Pop Performer** is a bit lacking in this department. *

First off the rank is Jill Gascoigne, while attractive and a good enough actress, Jill just doesn't have the same screen presence as a Linda Hayden or Katya Wreth, and why does she get so many nude scenes when other more suitable actresses remain clothed? Poor girl, she even has to shag Bob Todd! Next up is Carol Hawkins. Carol, as any aficionado of seventies Brit comedy would attest, is top notch totty, and here she looks extremely attractive. Unfortunately she doesn't get naked (for that delight, see *Not Now, Comrade*). Then there's Linda Westover as Bob Todd's secretary, Linda looks nice but only features briefly. Next is Sally Harrison who plays Patsie the record shop assistant, and who is more than willing to stock Timmy's product (possibly the worst metaphor ever, but never mind). Sally is very attractive and gives possibly the most energetic performance of the featured actresses. As for Diane Langton and Linda Regan (The Climax Sisters) well they aren't even meant to be sexy (although Linda Regan is actually quite fit; see *Adventures of a Private Eye* and *Keep It Up, Jack*). Dennis Waterman's ex-wife Rula Lenska makes a fleeting appearance as a receptionist and thankfully keeps her kit on. Anita Kay as Sonia and Helli Louise as Eva the contortionist are both endowed well enough, but that's about it. Maggie Wright as Ruth and Suzette St. Clair as redheaded Sharon seem completely bored by the whole thing, this may be due to the type of characters they play, either way, both are completely forgettable, and Irene Gorst as PC Penelope (who gets down with *Dad's Army's* Ian Lavender) and Margaret Heald as the Panto horse-groupie lack any trace of sparkle. Andee Cromarty returning from *Confessions of a Window Cleaner* has a brief full-frontal sequence. Interestingly, the best looking "bird" is Bobby Sparrow, who is seen fleetingly at the end and is the girl who Timmy follows, and who meets Dave Prowse - no doubt he'll show her how he handles his lightsaber later (*Groan! Ed*) - yet by this late stage it is way too late and it is all we the audience can do to hope that if they the filmmakers make another film that they realise where they went wrong, at least in this one important area,





**Timmy hangs around
at his local pub.**

**Timmy and Eva the
Contortionist.**



*It must be noted that the actresses mentioned aren't being castigated for their abilities as actors or on a personal level, but simply as an overview of part of what the author believes went wrong with the making of the film, ie: Jill Gasgoine was excellent in Cat's Eye etc.

Classic line



"All you've got to do is sign up a few kids, hire the equipment, plunder the classics and you're away. It's just a question of what colour you want the Rolls Royce. It's all to do with management. There's no need for talent." (How prophetic.)

Classic exchange of dialogue



"Have you seen my Fanny?"



"Blimey, I saw The Curse of Frankenstein, and that was bad enough!"

Classic scene



"What I need is someone of unfailing finesse and razor sharp reactions."

In an attempt to try and prove he has unfailing finesse and, er, everything Sid said, Timmy gets Rosie to slide his pint along the bar so he can catch it like she had just done for Sid.



"Coming up!"

Naturally he misses, the beer going all over an elderly chap at the end of the bar (who turns out to be Augustus Brown). The elderly chap jumps angrily to his feet brushing the spilt ale off his good suit.



"Clumsy young fool. Now it'll have to be cleaned. What were you drinking?"



"That's very kind! I'll have a pint please!"



"I didn't mean that!"

Interesting facts/trivia

- Overtures were made to Val Guest to return to the director's chair, but he was reluctant however due to his wife not being particularly happy about him doing these types of films, even though he would the following year write and direct the stage show *The Further Confessions of a Window Cleaner*? The director's chair was then filled by *Confessions of a Window Cleaner*'s Executive Producer Norman Cohen, who had cut his directorial teeth on the enjoyable *Dad's Army* movie and the film version of Spike Milligan's *Hitler - My Part in his Downfall*, and whose style, while technically fine, was fairly workmanlike and who would (for good or bad) go on to direct the three further instalments. Sadly, Norman died at a young age.



Stan Bowles visits Robin Askwith on the set of *Pop Performer*

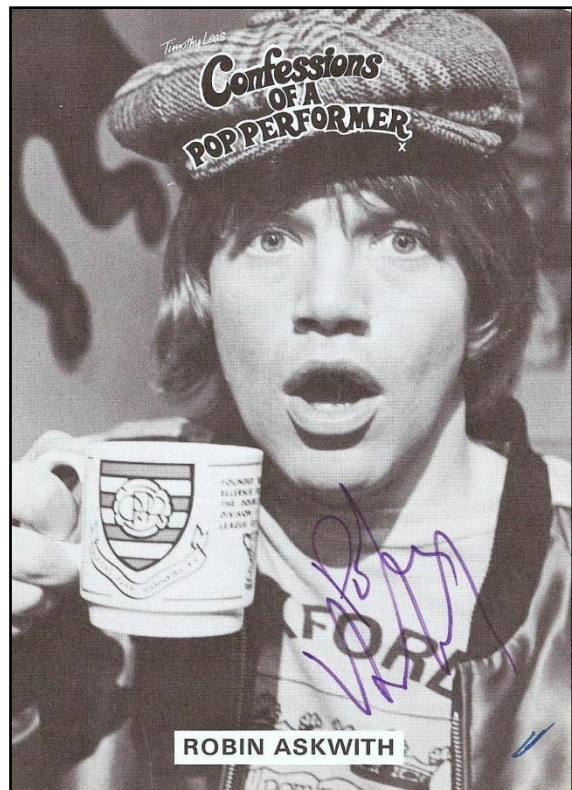
- According to Robin Askwith's enjoyable memoirs naturally entitled *Confessions of Robin Askwith* (Ebury Press 1999), *Confessions of a Driving Instructor* was initially slated to be the follow up to *Confessions of a Window Cleaner*. However, in an attempt to exploit the 'extremely lively "pop scene"', it was decided by the producers that the follow-up would be *Confessions from the Pop Scene*.



Christopher Wood would write the script from nothing, according to Askwith, as unlike the other three films, there was no original book to adapt it from, although the credits do state it was based on a novel**, and practically the same crew would work together again. Dandy Nichols had to pass up on the role of Mum due to work commitments, so *On The Buses* mum Doris Hare took over and indeed, stayed for the rest of the series. The shooting title was *Confessions of a Romp'n'Roll Star*, but was thankfully changed to '*of a Pop Performer*' when released.

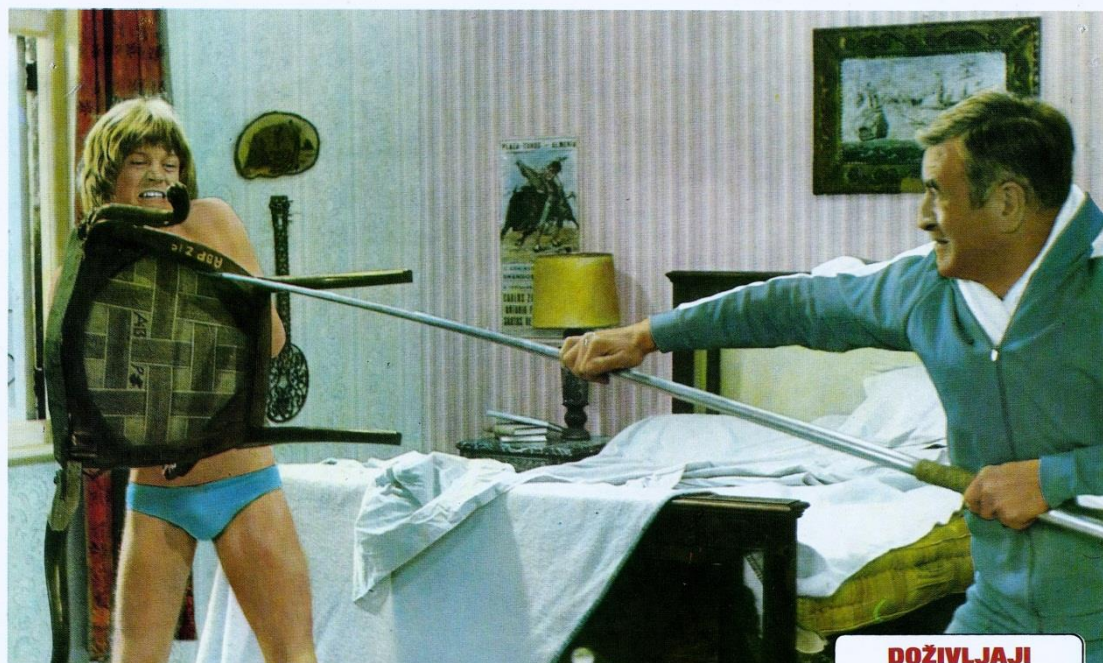
*** (Editor's note: Not wishing to contradict the word of the man who was Timmy Lea, yet I believe the book did exist before the film was decided. My copy of **Confessions from the Pop Scene** (Futura) is copyrighted Christopher Wood 1974 and Askwith states in his autobiography that he received the first copy of the script on Tuesday 21st January 1975?). Also, Dandy Nichols was unable to reprise her role due to the fact she was contracted to appear in the final series of Till Death Do Us Part.*

- 'Diddy' David Hamilton, who makes a cameo appearance as a TV presenter reporting from the Royal Variety Performance, wrote the linear notes for the soundtrack to *Confessions of a Pop Performer*.
- Sight & Sound magazine voted *Confessions of a Pop Performer* worst film of 1975, tying with *The Rocky Horror Picture Show*.
- Band member Richard Warwick was one of the main stars of Lindsay Anderson's *If...*, Askwith's debut.
- Sally Harrison, the girl in the record shop making sweet music with Askwith, appeared in a few films from the sex comedy genre: *Keep It Up Downstairs* (Robert Young) *Can You Keep It Up For a Week?* (Jim Atkinson) and *I'm Not Feeling Myself Tonight* (Joe McGrath). Sally also appeared in the *Blake's 7* episode *Aftermath*, which featured that perennial loony and sex film vet Alan Lake.
- Anthony Booth's daughter Emma makes an appearance as 'little girl at the cinema'.



- Dave 'Darth Vader' Prowse pops up as 'Man at the cinema'. It should be noted that he and the girl he meets get into a driving instructor's car. His next role was going to shoot him to superstardom - that of the father of a certain Luke Skywalker.
- 'Please Sir!' classmates Carol Hawkins and Peter Cleall are re-united in the film. Cleall also appeared in a pretty thankless role in Stanley Long's *Adventures of a Plumber's Mate*, and more substantially in *Under The Doctor* (Gerry Poulson). Hawkins turned down a role in *Carry On England* (Gerald Thomas) because of the nudity, yet went on to bare all except fanny and nipples (This is a bit crude! - Ed) in the Ray Cooney farce *Not Now, Comrade*. As with cast mate Sally Harrison, Carol Hawkins also appeared in a classic *Blake's 7* episode *The City at the Edge of the World*.
- *Minder* star Dennis Waterman's future ex-missus Rula Lenska turns up as a receptionist. She went on to get her lotties out in *Alfie Darling* (Cliff Owen) with Alan Price, and starred alongside the lad (Askwith) in the extraordinarily bad *Queen Kong* (Frank Agrama).
- Kipper band member Maynard Williams is Bill Maynard's son.
- Contortionist Eva played by Helli Louise gives poor old Barry Stokes a dip in *The Ups and Downs of a Handyman* (John Sealy) and also appeared in a couple of episodes of *The Goodies*. Helli started her career in Scandinavia in porn loops, and a couple of full length skin flicks, before moving to London.
- The infamous Fanny was played by Andee Cromarty who had the privilege to return to the series in *Confessions of a Pop Performer* as she had appeared in *Confessions of a Window Cleaner* as the window dresser who gives Timmy a shock. She also appeared in *I'm Not Feeling Myself Tonight* (Joe McGrath).

CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE



Put that light out! Put that light out!!!"
Bill Pertwee makes a point to Robin Askwith

DOŽIVLJAJI

Robin Askwith, Anthony Booth, Peter Cleall and Carol Hawkins get together after a stint at a Yugoslavian sunbed centre to compare tans.



**DOŽIVLJAJI
DOD-DEVAČA**

Stampa „Forum“, Novi Sad, 5. 4. 1978.



Robin Askwith shows Margaret Heard his rather large horn!
(You didn't expect me to miss this opportunity, did you?!)

**DOŽIVLJAJI
POP-PEVAČA**
ULOGE:
ROBIN ASKWITH
ANTHONY BOOTH
DORIS HARE
REŽIJA:
NORMAN
COHEN
DISTRIBUCIJA
vafel
Urednik: M. Hrnčević
Režiser: K. Grogan
Tržiš: 8000 grnata

Stampa „Forum“, Novi Sad, 4. 4. 1978.

• Films in production in Britain at the same time as **Confessions of a Pop Performer** were: *Man Friday* (Jack Gold), *Royal Flash* (Richard Lester), *The Romantic English Woman* (Joseph Losey), *Heaven Save Us From Our Friends* (Christopher Miles), *The Bawdy Adventures of Tom Jones* (Cliff Owen), *Lisztomania* (Ken Russell), *I Don't Want To Be Born* (Peter Sasdy), *The Rocky Horror Picture Show* (Jim Sharman), *Hennessy* (Don Sharp), *One of Our Dinosaurs is Missing* (Robert Stevenson) & *Carry on Behind* (Gerald Thomas).



Liner notes from album

It was all Timmy Lea's fault. He gave me all this bunny about coming to a recording session of his group called "Kipper" and then going out on the town with a couple of Richards called 'The Climax' Sisters', and getting quietly Brahms and Litz.

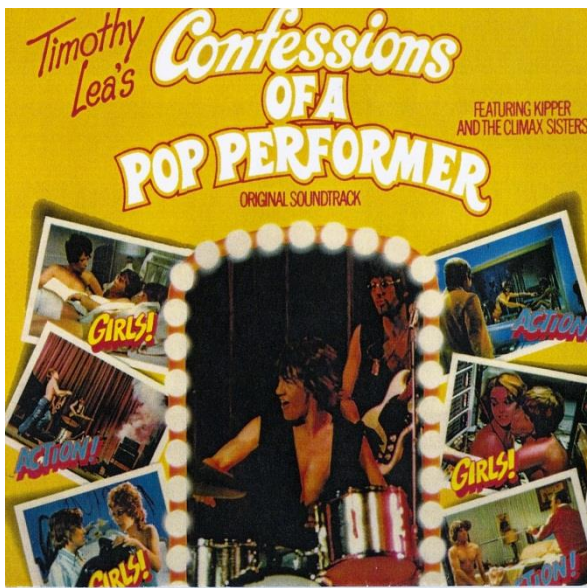
So I put on a smart whistle and a Peckham, shifted my aris and got down there.

When I arrived, this fruit and nut case (who turned out to be Timmy's brother-in-law, Sydney Nogett) rushes up to me and says, "I know you - It's Moorecock!!" I said "Is it?" away. Then I clapped my minces on "The Climax Sisters'. Well! If you've seen them in the film, you'll know how I felt, so I edged all the way back to Sydney Noggett!

In many ways I'm relieved that Timmy was busy bashing his skins at the time, as it probably saved me from committing serious G.B.H.

The album? Oh it's great. At least that's what Timmy and Sid told me.

David Hamilton



Soundtrack listing (Original album)

Side 1

1. Confessions of Timmy Tea (Three's a Crowd)
2. Timmy Chat (Robin Askwith)
3. The Clapham (Kipper)
4. Oh Sha La La (Kipper)
5. Accidents will Happen (Kipper)
6. Timmy Chat (Robin Askwith)
7. I Need You (like a hole in the head!) (The Climax Sisters)
8. Kipper (Kipper)
9. Timmy Chat (Robin Askwith)

Side 2

1. Hell of a Fuss (Teddy Palmer and the Rumble Band)
2. Pop Performer Medley (Fire and Foam, See Through Jazz, The Crash, Timmy Goes Shopping, Theme for Truncheon and Helmet)
3. Timmy Chat (Robin Askwith)
4. This is your Life (Three's a Crowd)
5. Charlie Snowgarden (Sam Sklair)
6. Timmy Chat (Robin Askwith)
7. Confessions of Timmy Lea (reprise) (Three's a Crowd)



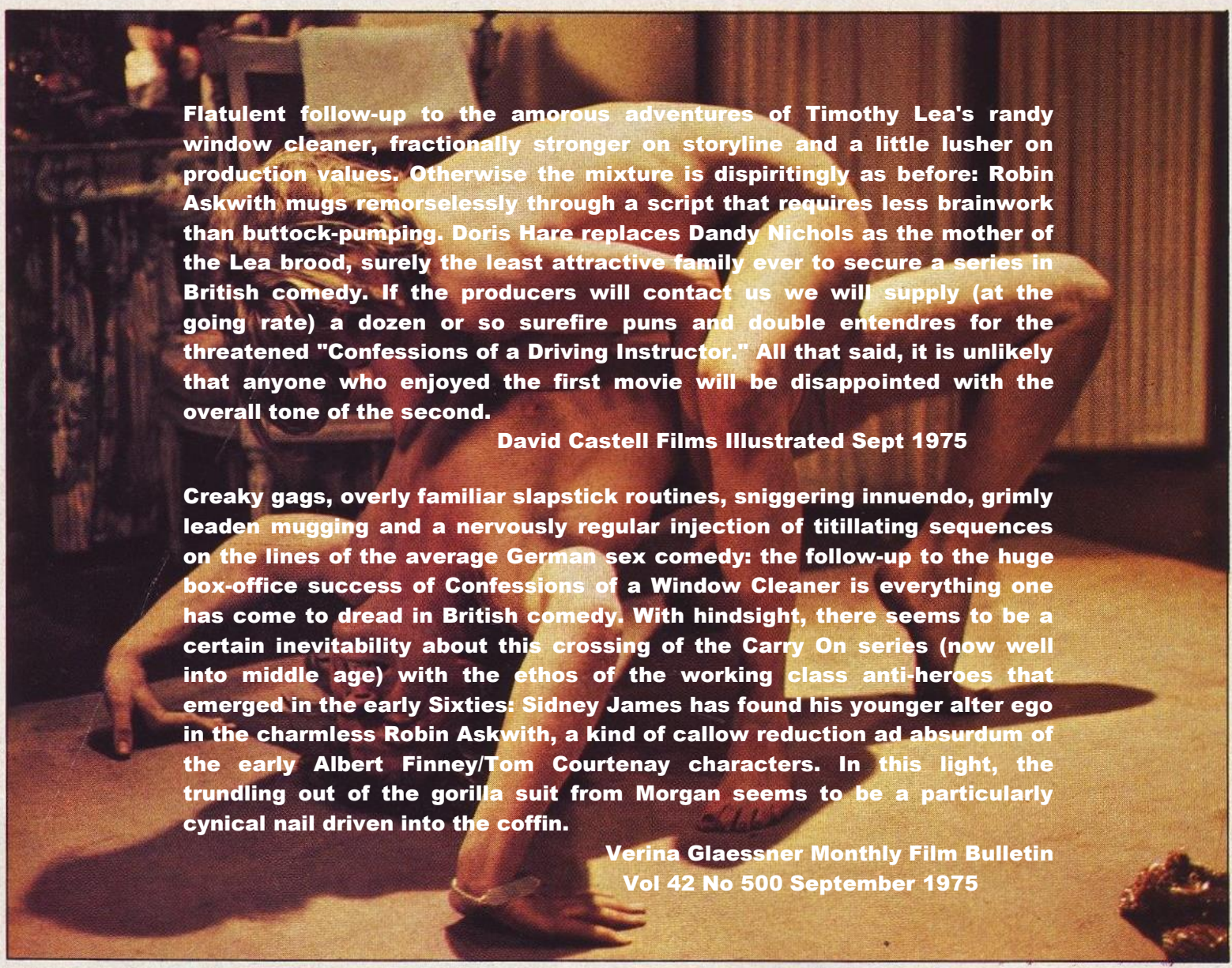
Various Reviews

A direct result of the fantastic popular success of *Confessions of a Window Cleaner* and along the same essentially British, broad sex comedy lines, with Robin Askwith the oddly alluring young man who tries a new job but finds it leading him along the same old sexy ways.

Film Review 1976 - 1977
edited by F. Maurice Speed

More double entendres and farcical bedroom capers, as Timothy Lea and Sid Noggit (sic) take on the task of managing a talentless rock group, and end up causing chaos at the London Palladium. The book was better... slightly.

Elliot's Guide to Films on Video



Flatulent follow-up to the amorous adventures of Timothy Lea's randy window cleaner, fractionally stronger on storyline and a little lusher on production values. Otherwise the mixture is dispiritingly as before: Robin Askwith mugs remorselessly through a script that requires less brainwork than buttock-pumping. Doris Hare replaces Dandy Nichols as the mother of the Lea brood, surely the least attractive family ever to secure a series in British comedy. If the producers will contact us we will supply (at the going rate) a dozen or so surefire puns and double entendres for the threatened "*Confessions of a Driving Instructor*." All that said, it is unlikely that anyone who enjoyed the first movie will be disappointed with the overall tone of the second.

David Castell Films Illustrated Sept 1975

Creaky gags, overly familiar slapstick routines, sniggering innuendo, grimly leaden mugging and a nervously regular injection of titillating sequences on the lines of the average German sex comedy: the follow-up to the huge box-office success of *Confessions of a Window Cleaner* is everything one has come to dread in British comedy. With hindsight, there seems to be a certain inevitability about this crossing of the Carry On series (now well into middle age) with the ethos of the working class anti-heroes that emerged in the early Sixties: Sidney James has found his younger alter ego in the charmless Robin Askwith, a kind of callow reduction ad absurdum of the early Albert Finney/Tom Courtenay characters. In this light, the trundling out of the gorilla suit from Morgan seems to be a particularly cynical nail driven into the coffin.

Verina Glaessner Monthly Film Bulletin
Vol 42 No 500 September 1975



Critique

"With Pop Performer we allowed ourselves to deviate from the original successful formula and there is no question that it was not so successful."

Executive Producer Michael Klinger

1975

was the International Year of the Woman, as declared by the United Nations, the Altair 8800 was released, The Tasman Bridge in Hobart, Tasmania was partially destroyed when a large bulk ore carrier crashed into it killing twelve people, a tube crash at Moorgate Station in England killed forty-three people, Bill Gates founded Microsoft, the Yorkshire Ripper killed his first victim, the Vietnam war ended with the fall of Saigon, Viking 1 was launched and Gerald Ford survived a second assassination attempt.

In literature Tom Shape's *Blott on the Landscape* was released along with Judith Rossner's *Looking for Mr Goodbar*, James Clavell's *Shogun*, Thomas Harris' *Black Sunday*, Martin Amis' *Dead Babies* and Jack Higgins' *The Eagle Has Landed*.

The idiot box witnessed the debuts of classic shows such as *The Sweeney*, *The Good Life*, *Fawlty Towers*, and *Welcomed back Kotter* for the first time. It also witnessed the death of Henry Blake and saw the first screening of *Dr No*.

In the world of cinema, David Cronenberg gave everyone the shivers, Bruce the shark scared beach-goers out of the water, Peter Weir took a group of schoolgirls on a picnic, Monty Python searched for the Holy Grail, Doug McClure journeyed to Caprona, Jonathan E led Huston to victory in a bloodbath against New York and Jack Nicholson flew over the cuckoo's nest.

Yet, most importantly, 1975 saw Timothy Lea join the newly formed rock group Kipper, the hero of Scraggs Lane picking up the sticks and sitting behind the skins for the second saucy confessions of Britain's favourite shagger. And while *Confessions of a Pop Performer* has a number of funny sequences in it, I consider it to be the weakest of the series, though it does have its fans amongst *Confessions* aficionados. The direction by Norman Cohen, the Executive Producer on *Confessions of a Window Cleaner*, is pretty uninspired, Cohen throwing away the semi-kitchen-sink realism that Val Guest brought to *WC*, and which made that film stand-out from the usual soft-core comedy outing (and which I believe has yet to be fully realised), here, instead, adopting a Benny Hill style slapstick sensibility playing up Timmy's accident prone nature, and which would be carried through the rest of the series.

The script by Christopher Wood isn't anywhere as clever as was his and Guest's for the first film, the writing here seeming forced and illogical with fairly forgettable dialogue (it is my belief that if Norman Cohen had stuck to the style adopted by Val Guest that the *Confession* series would be looked upon with a much kinder eye, pen and/or keyboard) having said that, though, the photography by Alan Hume is, as always, excellent and all the

CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE

performances are very good, this being the first film to feature the now legendary Askwith-ism. A tip of the hat must also go to the music and songs by Ed Welch and Dominic Bugatti & Frank Musker, which are certainly enjoyable and deliberately stupid: "*And if you think it's a breach of the peace, I'll see you all down at the station.*" "*The name is Kipper, Kipper, mean as Jack the Ripper.*"

Overall, while the film just doesn't seem to have the same feel to it that the others do, and there is the disappointing lack of memorable crumpet, **Pop Performer** is still certainly worth watching and definitely has a number of good points to recommend it. I would also recommend tracking down a copy of the soundtrack, which is well worth adding to any **Confessions** fan's collection, as it not only contains all the songs from **Confessions of a Pop Performer**, but also a number of excellent tunes from **Confessions of a Window Cleaner** and features some original dialogue by Robin Askwith as Timmy Lea, with him promoting **Confessions of a Driving Instructor** at the end.

Rating:



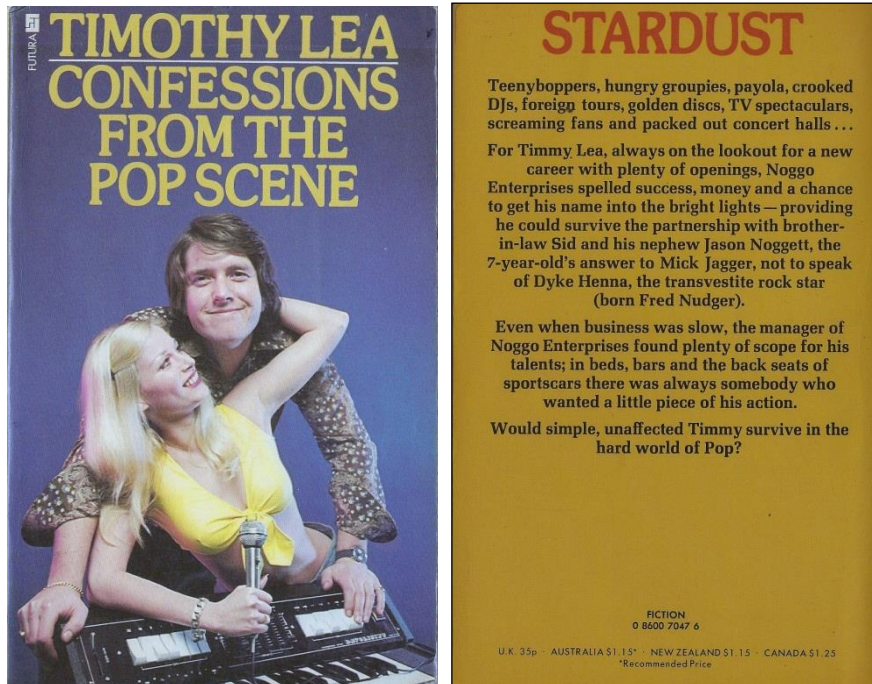
Robin Askwith, Norman Cohen, Richard Warwick and Maynard Williams seem a bit dismayed by their films rating.



Overleaf: Japanese poster for **Pop Performer** featuring scenes from **Confessions of a Window Cleaner**.



The novel



Chapter 1: In which a talent spotting trip to the East End with brother-in-law, Sid, involves Timmy in an unseemly fracas and two close brushes with the opposite sex.

Chapter 2: In which an attempt is made to turn nephew, Jason Noggett, into a six-year-old Mick Jagger and Timmy shares a few idyllic moments with Mrs Blenkinsop.

Chapter 3: In which Timmy meets Nutter Normanton, the man who plays the piano with his head, and Reg, Fuggy, Pete and Trembler - fellow members of Kipper, the group Sid hopes is going to make Noggo Enterprises a fortune.

Chapter 4: In which Kipper makes a memorable debut at the Rollerdrome and Timmy receives succour at the hands - and other things - of Belinda Muckredge, enthusiastic cub reporter.

Chapter 5: In which Kipper strike a hard bargain and Timmy is introduced to some of the sordid realities of the pop world and has a nice time.

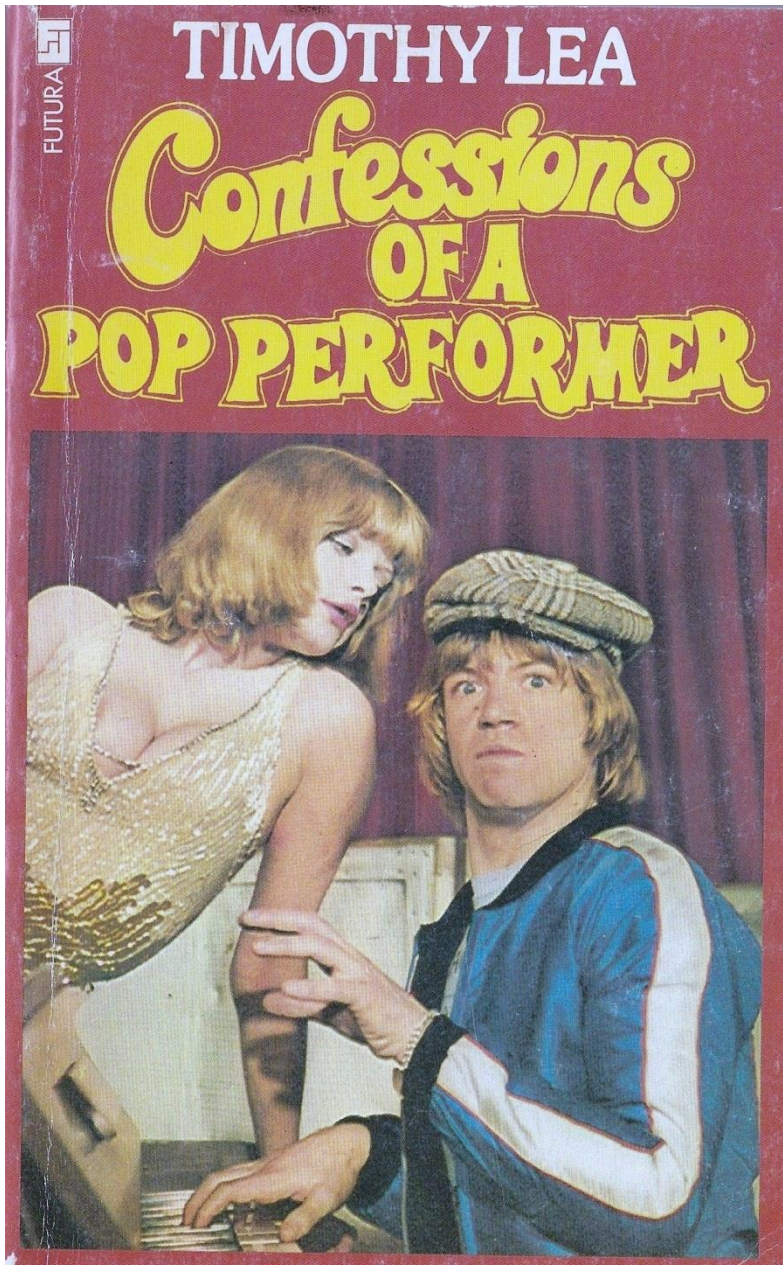
Chapter 6: In which Kipper cut their first disc and Timmy shares a disconcerting experience with a lady and some eels at a press reception at Billingsgate Fish Market.

Chapter 7: In which Timmy and Sid got to unusual lengths to crash the hit parade and Timmy makes a new friend in Mr Dronge's office.

Chapter 8: In which Kipper appear - fleetingly - on Pick Of The Pops and Timmy and Sid help Sadie's Ladies to overcome an unexpected problem.

Chapter 9: In which Kipper travel to Germany to performer at a pop festival and something sensual and sinister happens that threatens to change the course of western history.

Chapter 10: In which Kipper go East - and West.



boppers, hungry groupies, payola, DJs, foreign tours, golden discs, TV lars, screaming fans and packed out concert halls . . .

my Lea, always on the lookout for a eer with plenty of openings, Noggo rises spelled success, money and a o get his name into the bright lights – he could survive the partnership with r-in-law Sid and his nephew Jason ie 7-year-old's answer to Mick Jagger, eak of Dyke Henna, the transvestite ock star (born Fred Nudger).

ien business was slow, the manager Enterprises found plenty of scope for s; in beds, bars and the back seats of rs there was always somebody who nted a little piece of his action.

Would simple, unaffected Timmy survive in the hard world of Pop?

'CONFESSIONS OF A POP PERFORMER'

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BILL MAYNARD, SHEILA WHITE

and

ROBIN ASKWITH as "Timothy Lea"

Guest Stars

PETER CLEALL, CAROL HAWKINS,

PETER JONES, BOB TODD

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Confessions of a film producer: Greg Smith

Q: Which is your personal favourite Confessions movie?

A: 'Window Cleaner' definitely, as it was the first, though I also have a soft spot for 'Driving Instructor'.

Q: Which is your favourite song in the Confessions movies?

A: Again, from the first film, it is 'This is your life, Timmy Lea' by Roger Greenaway.

Q: Staying with music, what did you think of the 'Kipper' songs in 'Pop Performer'?

A: I actually think they are really good, though of course they are of their time definitely.

D: Did you have a favourite guest star in the Confessions movies?

A: I can't answer that one. We had such great guest actors.

Q: Did you see many actors for the role of Timmy Lea and was there anyone else you think, with hindsight, who could have made a good Timmy Lea?

A: We saw lots of actors, most virtually unknown at the time of time of course but Robin definitely was the one. The only actor I think who could have succeeded would possibly have been Richard Beckinsdale. The reason Robin is so good in this type of role is that he has an inherent innocence so that whether he is performing in love scenes or whipping a girl's top off, no one can take offence. It was visual comedy. Believe it or not, whole families came to watch the Confessions movies.

Q: Did you have any input into 'Rosie Dixon - Night Nurse'?

A: A little. The problem with that film was that at the time, this type of film worked far better with a boy rather than a girl. Also it was rather swamped by the likes of the Adventures and other films which themselves were swept along by the success of the Confessions movies.

Q: Have you a script for 'Confessions of a Plumbers Mate'?

A: No. We probably discussed another film during the time of 'Holiday Camp' but if there was a script, it will have disappeared into the ether by now!

Q: Are there any other of the Confessions books you would like to have filmed?

A: Not particularly.

Q: After 'Window Cleaner', who decided which books would be filmed, yourself, Chris Wood or Columbia?

G: What would happen was, I would meet with Chris Wood, we would have a chat and I would say, "Well what about filming such and such", we would discuss the pros and cons, taking his thoughts into

CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE

account, reach an accord then we would take the proposal to Columbia. Columbia always went with our recommendations.

Q: Many movie 'experts' consider the 1970s to be the nadir for the film industry in the UK, though you were of course very successful. What are your thoughts on this?

A: What you have to understand is that these books are mostly being written by people who were not there or do not understand what it was like in the 1970s film industry. It was incredibly hard to get a film made in the UK, with problems such as the three day week. When we made 'Window Cleaner' we were one of only 2 films at that time in production in the UK. People have to understand also the films were a genuine product of their time. At the end of the day, the films entertained, were successful and made money and that will do me!

Q: What were the details of the proposed 1980s straight to video Confessions movie?

A: It was discussed, but was never developed in any way.

Q: Were you involved in the release of the recent Confessions DVD Box Set and do you know why there were no commentaries on the films?

A: I was involved, though again only to a degree. We had meetings with Columbia but unfortunately regarding commentaries etc. nothing was ever followed up. A shame!

Q: You stated a few years ago (in 'Keeping The British End Up' by Simon Sheridan) that you thought a Confessions film wouldn't work in today's PC world. Given the recent backlash against political correctness, do you believe this is still the case?

A: A Confessions film wouldn't work I think, not just because of political correctness, but also because times have changed and the style of comedy has changed, it is a genre I believe wouldn't be appropriate now. That said, perhaps in 20 years, things will come full circle and a Confessions type film will be a possibility, who knows. That said, the films have been re-released on video many times and now on DVD (and are regularly shown on terrestrial and satellite TV) so I think they will always be around.

Interview conducted by Dougie Ferguson © 2005



*Let's take some driving **L**essons!*

An **L** of a funny
movie!



Timothy Lea's

Confessions OF A DRIVING INSTRUCTOR^x

COLUMBIA PICTURES presents Timothy Lea's

"CONFESSIONS OF A DRIVING INSTRUCTOR"

Starring

ROBIN ASKWITH · ANTHONY BOOTH · DORIS HARE · BILL MAYNARD · SHEILA WHITE

Guest Stars

WINDSOR DAVIES · LIZ FRASER · IRENE HANDL · GEORGE LAYTON and LYNDIA BELLINGHAM

Screenplay by CHRISTOPHER WOOD Based on the novel by Timothy Lea Executive Producer MICHAEL KLINGER Produced by GREG SMITH Directed by NORMAN COHEN



RELEASED BY COLUMBIA WARNER DISTRIBUTORS

Columbia Pictures

Columbia Pictures presents

Timothy Lea's

Confessions OF A DRIVING INSTRUCTOR (X)

CAST

Timothy Lea • ROBIN ASKWITH
Sidney Noggett • ANTHONY BOOTH
Rosie • SHEILA WHITE
Mum • DORIS HARE
Dad • BILL MAYNARD
Mr. Truscott • WINDSOR DAVIES
Mrs. Chalmers • LIZ FRASER
Miss Slenderparts • IRENE HANDL
Tony Bender • GEORGE LAYTON
Mary Truscott • LYNDIA BELLINGHAM
Mrs. Truscott • AVRIL ANGERS
Avril Chalmers • MAXINE CASSON
Lady Snodley • CHRISSY IDDON
Lord Snodley BALLARD BERKELEY / *Mrs. Hargreaves* SUZY MANDEL /
Mrs. Dent SALLY FAULKNER / *P.C. Wood* PETER GODFREY /
Tweedy Golfing Lady MAMARIS HAYMAN / *Luigi* JOHN JUNKIN / *Violinist*
ANTHONY MORTON / *Postman* GEOFFREY HUGHES / *Female Examiner*
SALLY ADEZ / *Chief Examiner* DONALD HEWLETT / *Jason Noggett*
DANIEL CHAMBERLAIN
Pipe Band in Street CALEDONIAN HIGHLANDERS PIPE BAND
Monks Hill Rugger Team
ROCKY TAYLOR, BILL HEMMINGS,
CHRIS DRISCOLL, MATT KILROY, TERRY RICHARDS and LEWIS COLLINS
Old Borstalites
ROBERT PUTT, PETER GREEN,
PETER O'FARRELL, RON DEE, STEVEN CALCUTT and TIM STERN

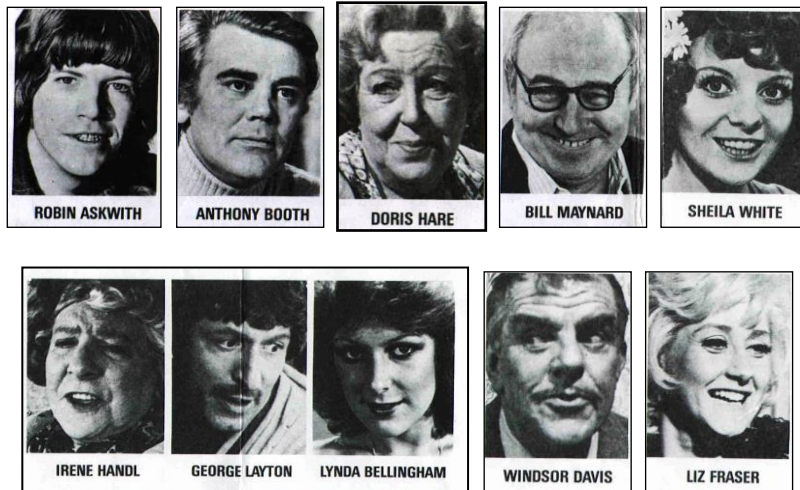
Crew

Geoffrey Foot *Editor* Weston Drury Jr *Casting* Harry Pottle *Production Designer* Ken Hodges *Lighting Cameraman* Ed Welch *Music*
Michael Klinger *Executive Producer*
Christopher Wood *Screenplay*
based on the novel "*Confessions of a Driving Instructor*" by Timothy Lea
Greg Smith *Producer*
Norman Cohen *Director*

a Swiftdown production for Columbia Pictures release 1976
Length 8,131 ft Certificate X 1 hr 30 mins running time

"An **L** of a funny movie!"

Main cast



The Story

With the sounds of car engines revving and horns tooting dubbed over the image of the Columbia tart, so begins **Confessions of a Driving Instructor**, the third in the series. After having left behind the heady highs of the music industry, Sid, on a drunken night out, purchases the deeds to a driving instructor school: The Dumphrey School of Motoring. Unbeknownst to him at this stage, said Dumphrey actually showed him one place then sold him another. The place Sid thought he was buying is situated next door to the actual premises he in fact purchased. (He must have been pretty pissed!)

Meanwhile Timmo has been taking his test so as to become a fully qualified driving instructor, a test he passes with flying colours, as notified by a dishevelled Miss Adez, as they pull up in front of 63 Scragg's Lane in the Department of Approved Driving Instructors ("I'm a DADI!") totally trashed test vehicle. The car having fallen to bits as Timmo and Miss Adez made mad passionate love.



"Congratulations, Mr Lea, you are now a fully qualified driving instructor!"



"Whahay!!!"

Excited by the prospect of moving into their new premises, which has a flat above it for them to stay in Sid, Timmo, Rosie and Baby Jason arrive at

the school. Finding the place to be a bit flash, Sid orders some changes be made. Spying a portrait of a distinguished looking gent on the wall he states that that can go for a start. He also orders Timmo move the office fish tank upstairs into Jason's room.

As Sid rips the painting from the wall and Timmo picks up the heavy fish tank they are introduced to the actual owners of the property. First they meet Mary Truscott whom Timmo accidentally tips the contents of the fish tank over, and as Sid and Timmo are trying to get a slippery guppy from within her cleavage her father, Mr Truscott, steps out of his office.

Just as Sid is about to argue with Mr Truscott, and his boorish offsider Bender, as to whom actually owns the premises, Rosie arrives and informs them that they are at the wrong place.



"This is the Truscott School of Motoring. You want the place next door!"

Naturally, things go from bad to worse between Truscott and the now newly renamed Noglea School of Motoring, as slowly but surely Noglea begin absconding with Truscott's customers. Of course, as this happens, Timmo has a number of encounters with some of Noglea's new clients.



"I usually check in the mirror afterwards."

CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE

First off is Mrs Hargraves who has already had numerous lessons and after a bit of shenanigans involving lowering and raising the front seat,



"I've been arrested by the fuzz already!"

Timmo and Mrs Hargraves find themselves in a compromising position involving a horn and the police.



"It's the police!"

Having eluded the cops, Timmo and Mrs Hargraves end up at a work site, where Mrs Hargraves takes him into a tool shed to finish off what they had started.



"You're mad. But I don't mind!"

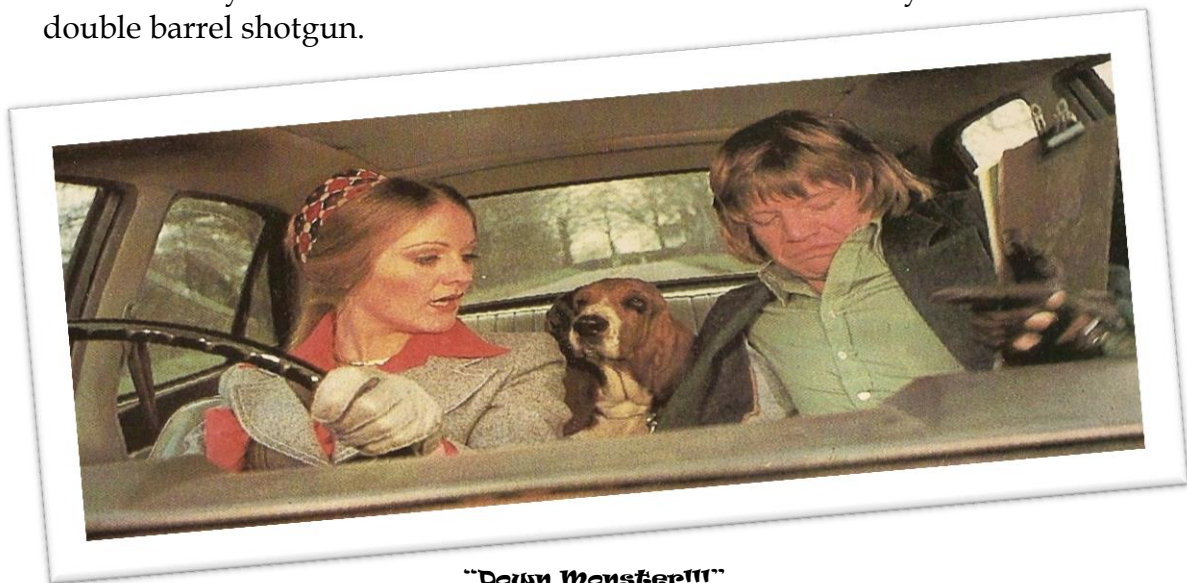
As they bang away in the shed (*"I've got a splinter in me bum!!!"*) a group of workers return from their break and the foreman orders a crane driver to lift up the shed. Amidst much clapping and yahooing, Timmo stands and takes a bow as Mrs Hargraves tries to cover herself up.

Next our intrepid hero ends up at the golf course with a Mrs Dent, who is also a seasoned trainee, and who has her wicked way with Timmo in a sand bunker at the local golf course where Timmo ends up with a golf ball stuck in

the crack of his bum. This is after a run in with Truscott and Bender who accuse Timmo of raping Mrs Dent, as she'd been knocked unconscious courtesy of a badly played ball by Truscott.



Then it's off to do some modelling for Lady Snodley, the jewel in the Truscott crown, who is now jumping on top of Timmo in the name of art. Lord Snodley bursts in and chases Timmo out of Snodley Manor with a double barrel shotgun.



"Down Monster!!!"

Timmo arrives back at his lodgings, where he has moved due to there being no room in the flat above the school for him. Timmo is staying with Sid's new secretary, Avril, who used to work for Dumphrey, and her mum, both of who are - surprise, surprise - sex mad. Of course, Timmo beds them both.



"At least he's left us his knockers! I mean, secretary!"

Timmo soon becomes romantically entangled with Mary Truscott, whose father decides that a merger between the two driving schools might be an idea, so as they can underhandly create a merger, then they can slowly get rid of the ghastly Noglea.

Timmo, who, at one stage, singlehandedly destroys Mr Truscott's wine tasting party, thinks this is a great idea, not knowing of course about the devious side to the plan.



"Oh, Mary, I'm so happy!"

Mary ends up talking Timmo into playing a game of rugby. Timmo reluctantly agrees. Sid decides to take Mr and Mrs Lea out for dinner for their anniversary and then on to the game. The dinner turns into a disaster after Mr Lea gets drunk and throws a plate of spaghetti at a violinist, whom he believes was being suggestive to Mrs Lea???



"And you can stick it up your grassy arse!"

After the dinner they head off to the rugby game. Timmo, dressed in his rugger outfit, which is too big, gives Sid his stuff to look after. Amongst this collection is a packet of sex pills from Sweden. A purchase made by Mr Truscott to pep up his sex life with Mrs Truscott. The pills worked and as Mr & Mrs Truscott shook the foundations of their palatial home Timmo, visiting Mary, pocketed the packet.

The game gets underway and to Timmo's surprise Bender is on the opposite team and Mr Truscott is the referee. The game turns into a blood feast as Monk's Hill slaughter Timmo's team the Old Borstalites. Sid, seeing this, pops a number of the pills into Timmo's halftime drink. However, before Timmo can drink it, Bender snatches it from him and sculls it. This has the effect of turning Bender into a raving sex maniac and he chases Mary all over the field. Mary takes refuge in the Noglea driving school car. Bender gets in and drives off. Timmo and Mr Truscott take off in pursuit in Truscott's precious Bentley.

After chasing Bender in the Bentley both parties end up at the Department of Approved Driving Instructors headquarters where the film started. Bender crashes the Noglea car and Timmo smashes Truscott's Bentley through a brick wall and into the Department's office.



"I'd like to report an accident!"

Later, at a wrecker's yard, Mary Truscott enquires of Sid - who has just sold his car for fifty quid - what he was going to do now that the driving instructor business was kaput? Sid says he doesn't know, but as he looks around he spies a poster advertising the *Funfrall Holiday Camp*. "Hey, Timmo, how do you fancy a trip to the seaside? Timmo doesn't answer however and Sid spins around.





"Timmo!? Timmo!?"



"Yes! Sid! Up here!"

Sid looks up to see Timmo hanging out the passenger side window of the trashed *Noglea* car which a crane has raised to add to the pile of other twisted metal.

Cue impressive panoramic crane shot.

Cue catchy theme song.

Cue end titles.

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An L of a funny movie!

Timothy Lea's
Confessions OF A DRIVING INSTRUCTOR

COLUMBIA PICTURES presents Timothy Lea's
"CONFESSIONS OF A DRIVING INSTRUCTOR"
Starring: ROBIN ASKWITH - ANTHONY BOOTH - DORIS HARE - BILL MAYNARD - SHEILA WHITE
Guest Stars: WINDSOR DAVIES - LIZ FRASER - IRENE HANDL - GEORGE LAYTON and LYNDIA BELLINGHAM
Screenplay by CHRISTOPHER WOOD. Based on the novel by Timothy Lea. Executive Producer: MICHAEL KUTZGER. Produced by GREG SMITH. Directed by NORMAN COHEN.

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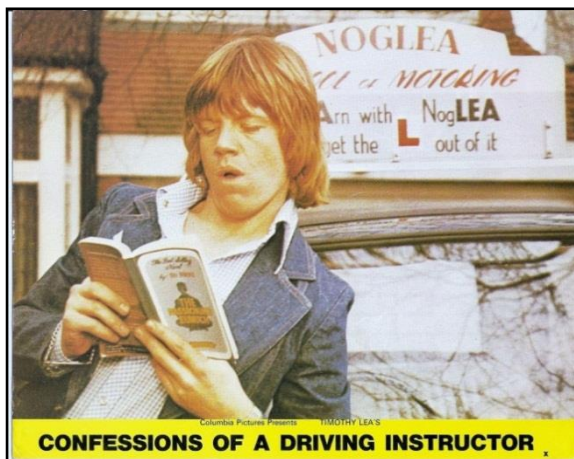
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ROBIN ASKWITH as Timmy Lea
in Columbia's
"CONFESSIONS OF A DRIVING INSTRUCTOR"
(reviewed inside)

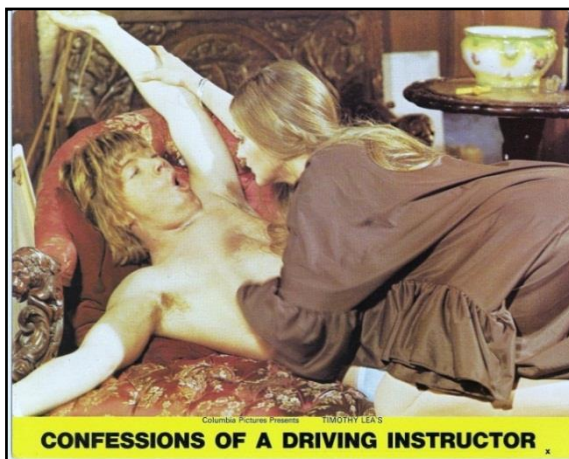
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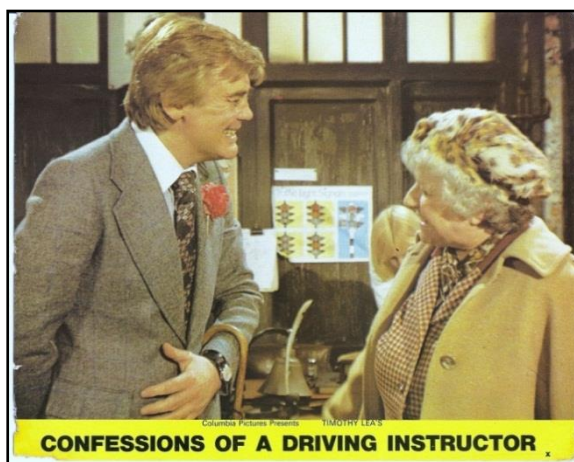
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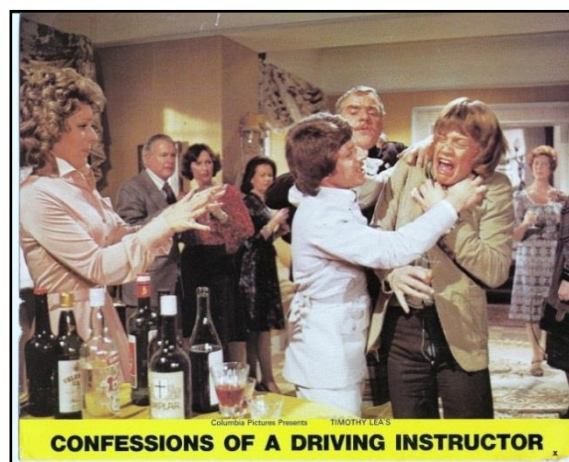
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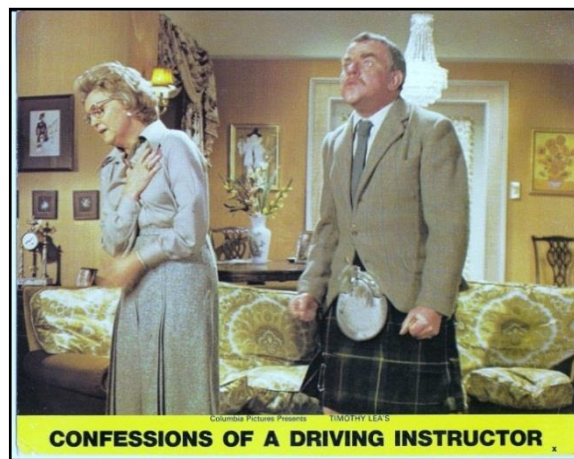
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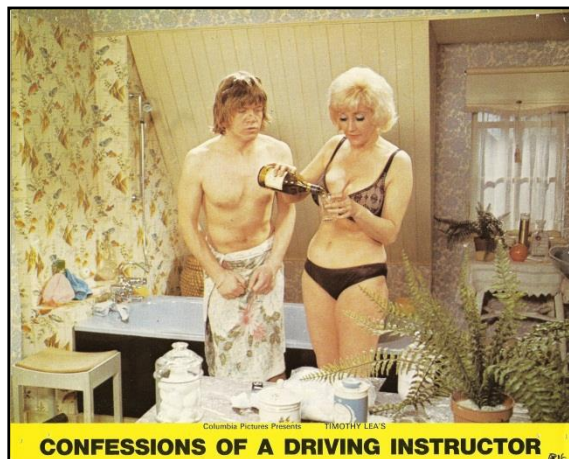
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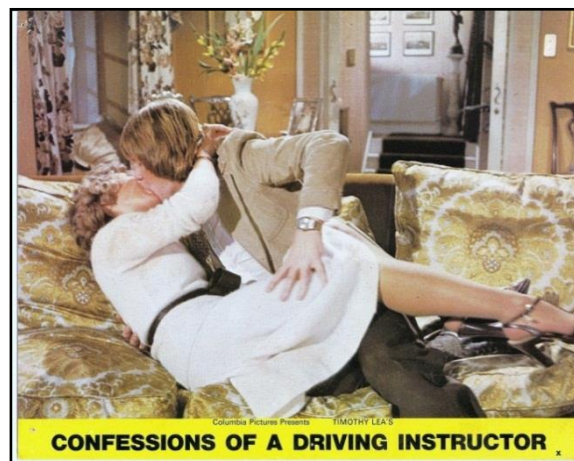
CONFESSIONS OF A DRIVING INSTRUCTOR



CONFESSIONS OF A DRIVING INSTRUCTOR



CONFESSIONS OF A DRIVING INSTRUCTOR



CONFESSIONS OF A DRIVING INSTRUCTOR



CONFESSIONS OF A DRIVING INSTRUCTOR

Classic line



"I shall immerse myself in this woman."

Classic exchange of dialogue

"Hey, that was terrific! Why are you still taking lessons? You could pass the test with your eyes closed."



"There's more to driving lessons, than driving lessons."

"Oh yeah. What?"



"Let's take a walk. You can ask me a few questions about the Highway Code."



"Um. Ha, ha! Where are you not allowed to use your horn after eleven-thirty?"

"Can you imagine what it's like being a golf widow?"



"Well..."



"Every Sunday I wake-up to the rattle of my husband's balls going out the front-door. All day long, flogging his little wedge in the bottom of that bunker."

"Well, at least he's not playing around, aye. Ha! Well, I suppose it is really. You know, pla-ying a-round. Ha! Golf."



"You get lonely."

"No. I've got Sid and Rosie."

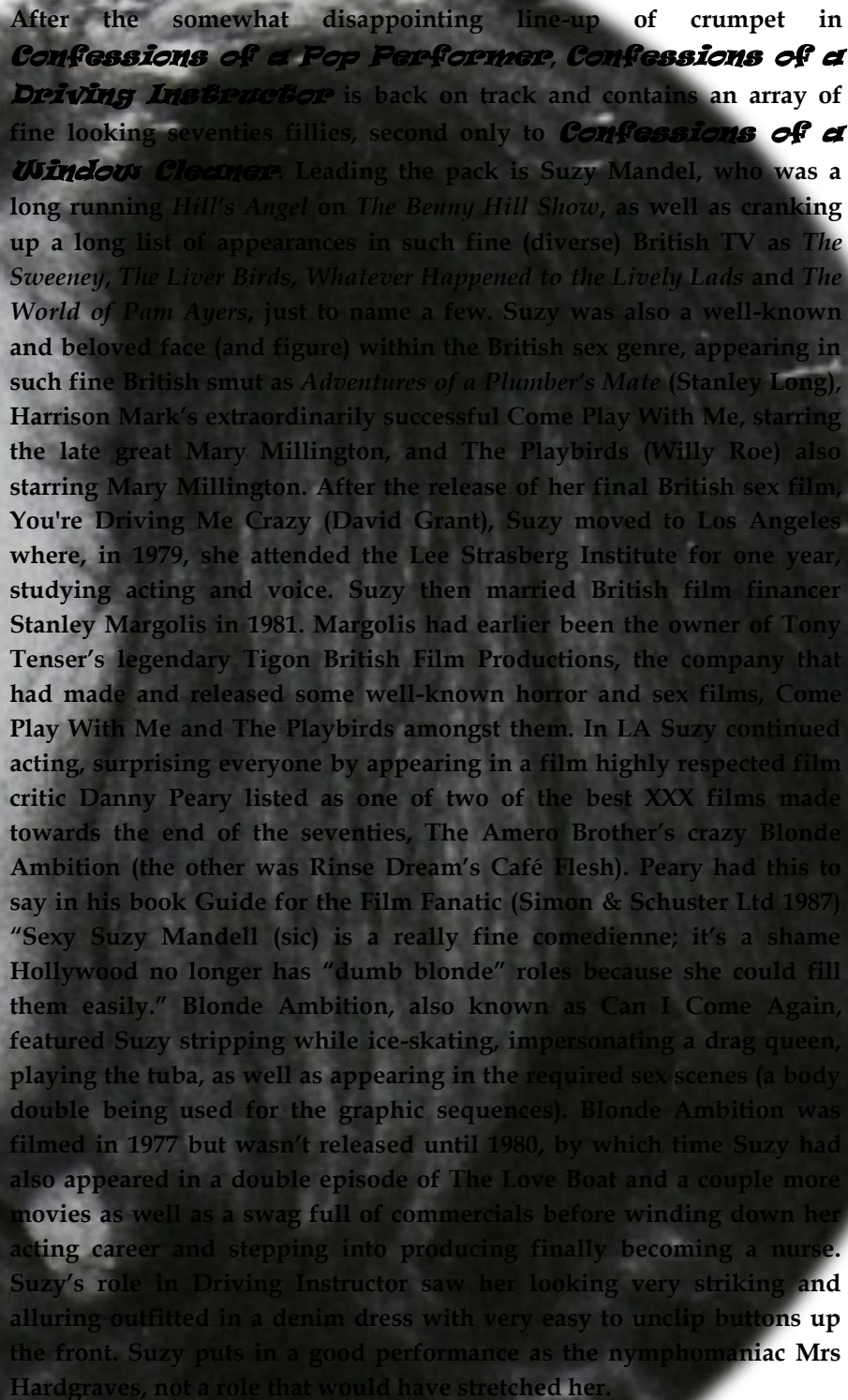




Famous stuntman Vic Armstrong in action.



The Birds



After the somewhat disappointing line-up of crumpet in *Confessions of a Pop Performer*, *Confessions of a Driving Instructor* is back on track and contains an array of fine looking seventies fillies, second only to *Confessions of a Window Cleaner*. Leading the pack is Suzy Mandel, who was a long running *Hill's Angel* on *The Benny Hill Show*, as well as cranking up a long list of appearances in such fine (diverse) British TV as *The Sweeney*, *The Liver Birds*, *Whatever Happened to the Lively Lads* and *The World of Pam Ayers*, just to name a few. Suzy was also a well-known and beloved face (and figure) within the British sex genre, appearing in such fine British smut as *Adventures of a Plumber's Mate* (Stanley Long), Harrison Mark's extraordinarily successful *Come Play With Me*, starring the late great Mary Millington, and *The Playbirds* (Willy Roe) also starring Mary Millington. After the release of her final British sex film, *You're Driving Me Crazy* (David Grant), Suzy moved to Los Angeles where, in 1979, she attended the Lee Strasberg Institute for one year, studying acting and voice. Suzy then married British film financier Stanley Margolis in 1981. Margolis had earlier been the owner of Tony Tenser's legendary Tigon British Film Productions, the company that had made and released some well-known horror and sex films, *Come Play With Me* and *The Playbirds* amongst them. In LA Suzy continued acting, surprising everyone by appearing in a film highly respected film critic Danny Peary listed as one of two of the best XXX films made towards the end of the seventies, *The Amero Brother's crazy Blonde Ambition* (the other was Rinse Dream's *Café Flesh*). Peary had this to say in his book *Guide for the Film Fanatic* (Simon & Schuster Ltd 1987) "Sexy Suzy Mandell (sic) is a really fine comedienne; it's a shame Hollywood no longer has "dumb blonde" roles because she could fill them easily." *Blonde Ambition*, also known as *Can I Come Again*, featured Suzy stripping while ice-skating, impersonating a drag queen, playing the tuba, as well as appearing in the required sex scenes (a body double being used for the graphic sequences). *Blonde Ambition* was filmed in 1977 but wasn't released until 1980, by which time Suzy had also appeared in a double episode of *The Love Boat* and a couple more movies as well as a swag full of commercials before winding down her acting career and stepping into producing finally becoming a nurse. Suzy's role in *Driving Instructor* saw her looking very striking and alluring outfitted in a denim dress with very easy to unclip buttons up the front. Suzy puts in a good performance as the nymphomaniac Mrs Hardgraves, not a role that would have stretched her.



Sally Adez as Miss Adez the Female Examiner is also very attractive and puts in a good performance as the - at first plain and staid - but then alluring and ready driving tester who passes Timmo with flying colours and spinning wing mirrors. Liz Fraser still looks very attractive and puts in a great performance as the ever randy Mrs Charlmers. This was the first of two **Confessions** appearances for Liz Fraser. Liz had been appearing in comedy parts since the fifties; Hancock, Carry On's etc. She also appeared in Adventures of a Taxi Driver (Stanley Long/Salon 1975) and Adventures of a Private Eye (Stanley Long/Salon 1976).

Maxine Casson is very attractive and also puts in a good performance in a role that doesn't really require much talent.

Also appearing is the much underrated Sally Faulkner who has a small role as Mrs Dent, a golf widow, as Timmo soon finds out getting caught in a sand trap. Then there's Lynda Bellingham as Mary Truscott and Chrissy Iddon as Lady Snodley, both putting in fine comic performances.



Lynda Bellingham had been offered roles in the two previous Confessions films, but had declined. She took the role in Driving Instructor as she believed it gave her a great chance to show off her capabilities as a light comedienne.



Best sequence/s

Opening title sequence. Car chase up to and including end titles.

Interesting facts/trivia



- Lewis Collins, sporting a beard, and not long before being put on CI5's payroll, is a member of the Monk's Hill Ruby Team.

"I did thirty seconds playing a rugby player but I had a beard so you'd never see me. It was the serious part of the film! And no, I didn't take my clothes off."

- Windsor Davies, Donald Hewlett and George Layton were all in *It Ain't Half Hot Mum*.
- George Layton went on to co-star with Askwith in *Stand Up Virgin Soldiers* (Norman Cohen 1977) and as Dez, Terry's doggy mate (weren't they all!?) in *Minder*. He also wrote many scripts for T.V. sitcoms, such as *Robin's Nest*, *Don't Wait Up* and *Executive Stress*.
- Geoffrey Hughes, later famous as Hyacinth's grotty, beer swilling brother in-law Onslow from *Keeping Up Appearances*, is the dirty joke telling Postman.*
*Rather surprisingly an obvious career choice taken up by neither Mr Lea nor May.
- Lynda Bellingham was producer Greg Smith's girlfriend later wife. She went on to be in *Stand Up Virgin Soldiers* (Norman Cohen 1977) as well as playing a whore, and plopping out the old fun bags, in the first *Sweeney* (David Wickes 1976) movie. She later stated that she regretted appearing in the earlier racier films.
- Rocky Taylor, the big bastard in the Monk's Hill Rugby team, was also the stunt coordinator.
- Lord Snodley was played by Ballard Burkeley, mostly remembered for his role as The Major in *Fawlty Towers*.
- Sally Faulkner was a mainstay of the late sixties and seventies Sci-Fi/horror/sex film industry accruing an impressive resume.





**Robin Eskvit in
Doživljaji
Instruktora
Vožnje**



CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE

- Robin Askwith is reading the same issue of *Titbits* as Bill Maynard is in one of the lobby cards for **Confessions of a Pop Performer**, this is in the scene where Timmo is in bed when Avril arrives carrying two hot cups of coca and wearing a very loose fitting negligée.
- Production began on Monday 16 February 1976, with all the family scenes being shot first.
- **Confessions of a Driving Instructor** premiered in London at the Pavilion on July 22, 1976.



- Films in production in Britain at the same time as **Confessions of a Driving Instructor** were: *At the Earth's Core* (Kevin Connor), *The Pink Panther Strikes Again* (Blake Edwards) *Watership Down* (John Hurley), *Lakota* (Irvin Kershner), *The Ritz* (Richard Lester), *The Abbess* (Michael Lindsay-Hogg), *Voyage of the Damned* (Stuart Rosenberg), *Not Now, Comrade* (Harold Snoad) and a certain film that went on to make even more money than **Confessions of a Driving Instructor** - a little film named *Star Wars* (George Lucas), which began filming in Tunisia on March 22, 1976.*

* Robin Askwith claims in his autobiography that David Prowse and Peter Mayhew, dressed in their respective costumes from *Star Wars*, visited the set during the production of *Confessions of a Pop Performer*, an act which would have been physically impossible, as *Star Wars* hadn't even started filming until after *Confessions of a Pop Performer* had been shot and released.

Robin Askwith & the trick chocolate éclair



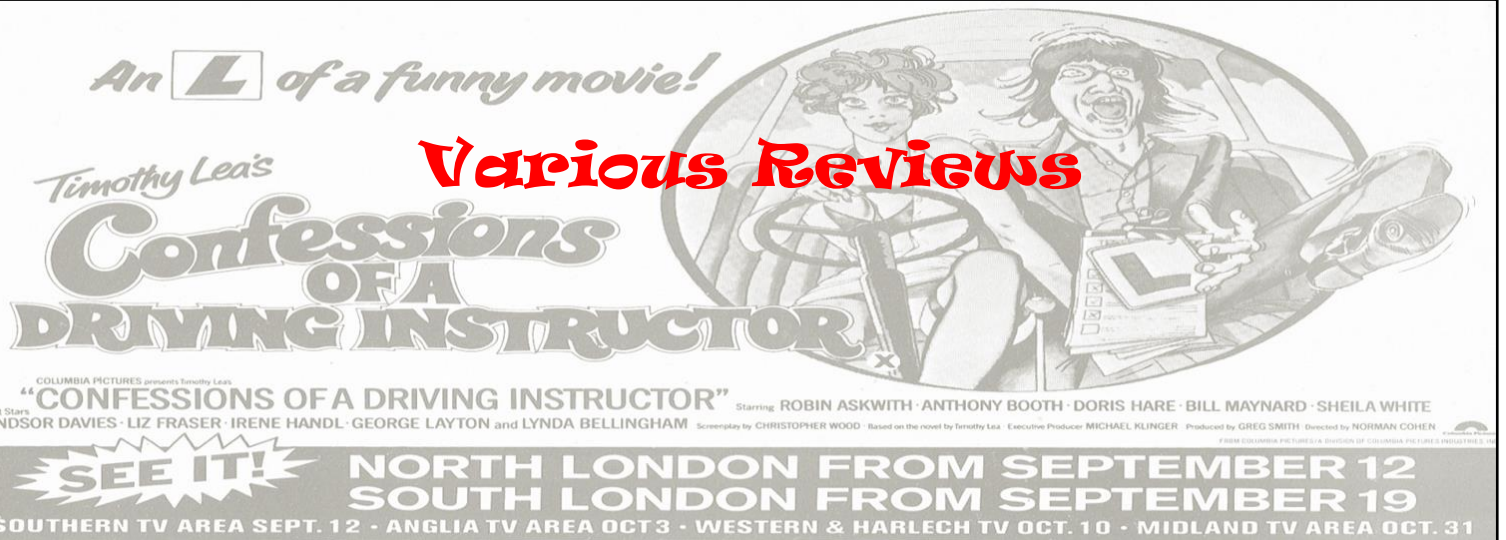
In *Confessions of a Driving Instructor* Timmy Lea bites into a rich chocolate éclair and the whipped cream spurts out all over Mrs Chalmers and her daughter Avril, both of whom sit at the opposite end of the table to our hero. "I knew that in reality this wouldn't happen,"

producer
Greg
Smith
stated.

"When

you eat éclairs, the cream just kind of dribbles, so I asked the props department to make something that would do what we needed. But when they came up with it, I said it wouldn't fool anyone. It looked so fake - rubbery stuff painted dark brown. But they put it in amongst the plateful of éclairs and said they were sure it would fool *anybody*. And were they right! During the first take Robin couldn't tell the fake one from the real ones. He picked up a real one by mistake, bit down hard on it - and got whipped cream all over his own face but none whatever on the girls."





Robin Askwith once again, for the third time (and third film) changes his occupation but not his free-wheeling lifestyle, spending most of his time trying to keep his customers from driving him into bed. All very British basic sex stuff!

Film Review 1977 – 1978. F. Maurice Speed

A "Carry On" type farce, with Robin Askwith a dull-witted guy who starts up a driving school with his brother in-law, and finds that women are his best customers if not learners. A dull and coarse celebration of British smut.

Elliot's Films on Video

A fifth-rate potboiler of proven commercial value. Considering all the whiskery gags and double entendres wheeled out in this episode of the Cohen-Wood *Confessions*, it is surprising that Miss Slenderparts' reckless driving is the single example of a woman driver joke (which is incidentally amusing only because the stunt person substituting for Irene Handl is so plainly a burly man). More dispiriting than the ingenuous hero's three or four mannerisms (an apprehensive glance, a tug of the underpants, an empty grin) is the misguided enthusiasm displayed by both old and new hands.

John Pym Monthly Film Bulletin September 1976

CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE



Timmy meets his professional rival on the rugby field.

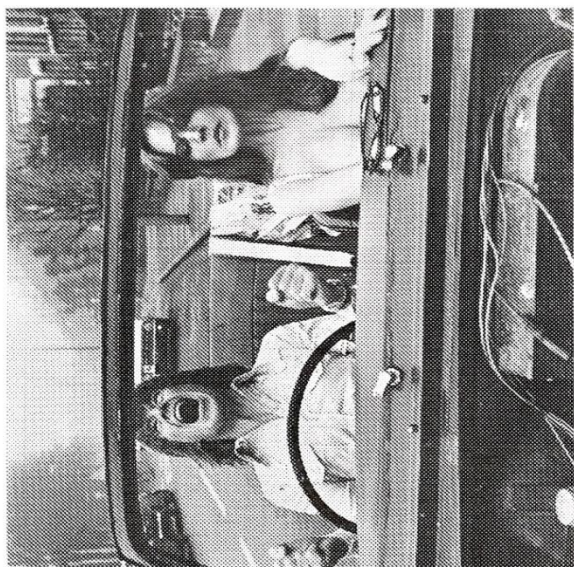
Timmy Lea and his amorous landlady, the appropriately named Mrs Chalmers.





EDITORIAL STEREOS

CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE



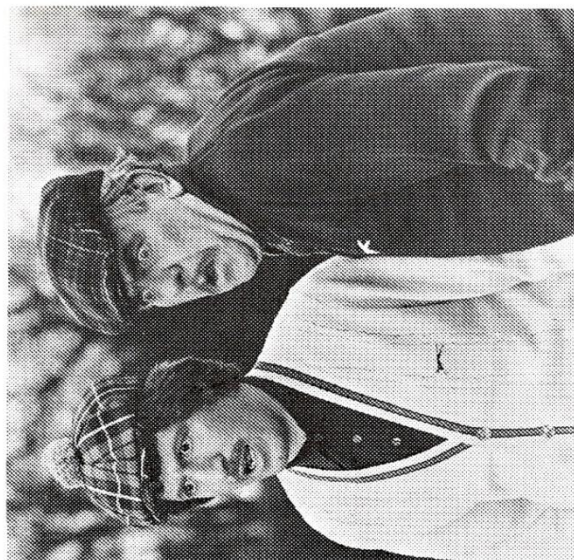
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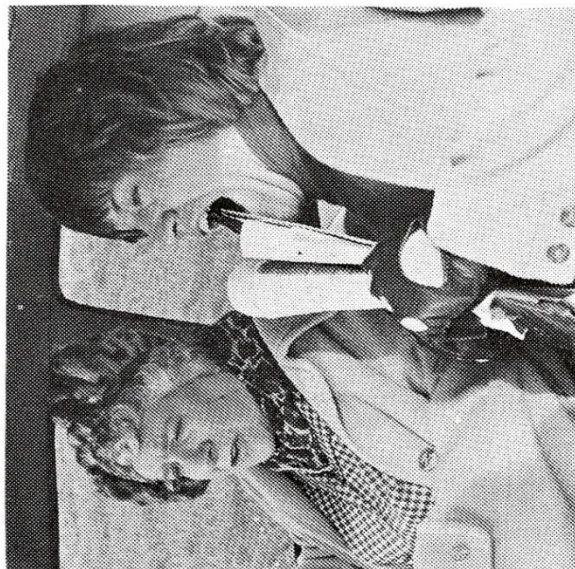
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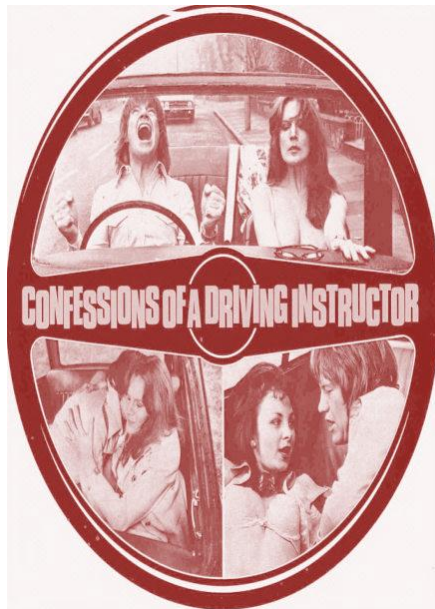


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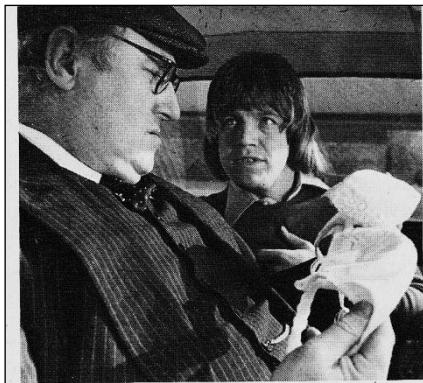
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Related items

Japanese flyer featuring a photo of a sequence (and girl) that never appeared in final print.



Deleted sequence

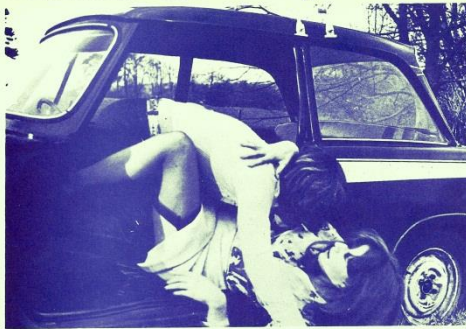


Timmo takes Dad out for a driving lesson and chaos obviously ensues.



Official Columbia Pictures Press release

Confessions Of A Driving Instructor



"Get Stuck In" Says Timmy Lea.

Dear Showmen (and Showgirls of course),

I started as a window cleaner progressed to a pop performer — now there's no stopping me as a Driving Instructor. Selling can be hard work and a pleasure — sometimes its success depends on the selling aids (or the tools available). Most of the following suit the job perfectly.

The best of luck and happy selling. Apart from your own expertise your selling tools include:—

TRAILERETTE

Already in your possession and we trust on the job every night? Extra copies available for cross plugging.

MARLER HALEY

All you have to do is erect it and pull it out front every morning to impress the passers-by.

PRESS ADVERTISING (Single Column of course!).

Standing order press will be increased to take single column stereotypes except where Renter provides a better display with extra length. Usual admin applies.

PRESS EDITORIAL

Saucy pictures and tales to ensure you're several jumps ahead of the opposition.

STORY SERIALISATION

Specially written by an expert at the game. In five parts for daily insertion morning or evening. Alternatively, you could try putting it in weekly over five weeks. Both methods have been known to achieve satisfactory results.

PRIZE COMPETITIONS

A little harder than usual but a choice of great prizes for those who produce the right solution.

1. Caption Competition.
2. Highway Code Sign.

SMALL ADS CONTEST

Kirk Wilson can certainly rise to the occasion. He has now put his in over 100 times — he knows what it's for. In fact his Eve. Post says more! more!! How do you stand with yours? Get stuck in; provided you go about it the right way you, your Editor and his staff and his readers will love it.

COMPOSITE PAGE

A small insertion is appealing in its modest way, but to make a real splash the bigger the better; Get stuck in therefore with your Eve. paper and between you work up a feature that will make you proud and improve the Eve. paper circulation.

Get your local traders in on it too, after all you've got something that people will flock to see, something that properly handled could 'pack in' performance after performance. So kick off with a really good spread with perhaps a thumbnail block on each separate part.

IT'S A SELLING POSTER

I am going to stick it up to 600 times in the London area to drive home the message that the 'Instructor' is here.

Well there it is fellers don't cock it up — put everything you've got into it. Once they know what it's all about they'll all come!

Timmy Lea

An **L** of a funny movie!

Timothy Lea's

Confessions OF A DRIVING INSTRUCTOR x

THIS FILM IS STRICTLY FOR ADULTS

Win a Super Electric Blanket or a Set of Six Fabulous Glasses in this FREE

Confessions OF A DRIVING INSTRUCTOR Competition.

Double size, 3 heat electric blanket in exciting colours. Comes complete with switch and guaranteed for 3 years. Washable by hand or machine.

Set of six 'Alaska' 3 1/2" high and six 'Hi-Ball' 6" high, 24% lead crystal made in Italy by Royal Crystal. Rock. Heavy ice pattern base.

Timmy Lea is back! Remember his hilarious and amorous exploits in 'Window Cleaner' and 'Pop Performer'? Now, Tim's a Driving Instructor — besieged by the birds, all needing his personal attention, determined to prove they can pass the test. Tim proves he is up to it at every turn in this non-stop sexual romp. An 'L' of a funny movie, for adults only.

ABOVE is a drawing of our Tim with one of his 'eager' pupils.

ALL YOU HAVE TO DO is write in the space provided what you think Tim is saying. eg. "No, that's not what I meant by left hand down!"

TO WIN. The Editor will award one of the prizes to the sender of the best entry opened. The Editor's decision is final! The senders of the next 5 best entries will each receive a Double Guest Ticket to see CONFESSIONS OF A DRIVING INSTRUCTOR(X) or a film of their choice at:

NOW. Fill in your name _____
And address _____
Mark your envelope 'Comp' and send it to:—

SEE ODEON FILM COLUMN FOR FULL PROGRAMME DETAILS

An **L** of a funny movie!

Timothy Lea's

Confessions OF A DRIVING INSTRUCTOR x

THIS FILM IS STRICTLY FOR ADULTS

"Change up! Change up!!!"



Confessions OF A DRIVING INSTRUCTOR x MOTOR MART SPECIAL

STRAIGHT UP

It's a common sight on the road with a driver's head back, or a car's rear end sticking out. It's a common sight on the road with a driver's head back, or a car's rear end sticking out. It's a common sight on the road with a driver's head back, or a car's rear end sticking out.

TEN EASY LESSONS!

Learn to drive in 10 easy lessons. Learn to drive in 10 easy lessons. Learn to drive in 10 easy lessons.

That 'Pop Performer' 'Window Cleaner' is back.

It's a common sight on the road with a driver's head back, or a car's rear end sticking out. It's a common sight on the road with a driver's head back, or a car's rear end sticking out.

Saucy & Sexy

Learn to drive in 10 easy lessons. Learn to drive in 10 easy lessons. Learn to drive in 10 easy lessons.

THE TRUTH IS

It's a common sight on the road with a driver's head back, or a car's rear end sticking out. It's a common sight on the road with a driver's head back, or a car's rear end sticking out.

IT'S NO LIE

Learn to drive in 10 easy lessons. Learn to drive in 10 easy lessons. Learn to drive in 10 easy lessons.

BELIEVE US

Learn to drive in 10 easy lessons. Learn to drive in 10 easy lessons. Learn to drive in 10 easy lessons.

NO KIDDING

Learn to drive in 10 easy lessons. Learn to drive in 10 easy lessons. Learn to drive in 10 easy lessons.

Tye Prices Slashed

Learn to drive in 10 easy lessons. Learn to drive in 10 easy lessons. Learn to drive in 10 easy lessons.


A Complete System

Learn to drive in 10 easy lessons. Learn to drive in 10 easy lessons. Learn to drive in 10 easy lessons.

A Great Choice of Prizes to be Won in this FREE Confessions OF A DRIVING INSTRUCTOR x Competition.

Timmy Lea is back! Remember his hilarious and amorous exploits in 'Window Cleaner' and 'Pop Performer'? Now, Tim's a Driving Instructor - besieged by the birds, all needing his personal attention, determined to prove they can pass the test. Tim proves he is up to it at every turn in this non-stop sexual romp. An 'L' of a funny movie, for adults only.

We have picked out a road sign and given it a caption.



Stag in layby ahead

Road sign

ALL YOU HAVE TO DO.

Pick your own road sign and make up a suitable caption that aptly describes Tim in action. It's as easy as that!

TO WIN.

The Editor will award one of the super prizes to the sender of the wittiest entry opened. The senders of the next 5 witty entries opened, will each receive a Double Guest Ticket to see CONFESSIONS OF A DRIVING INSTRUCTOR(X) or a film of their choice at,

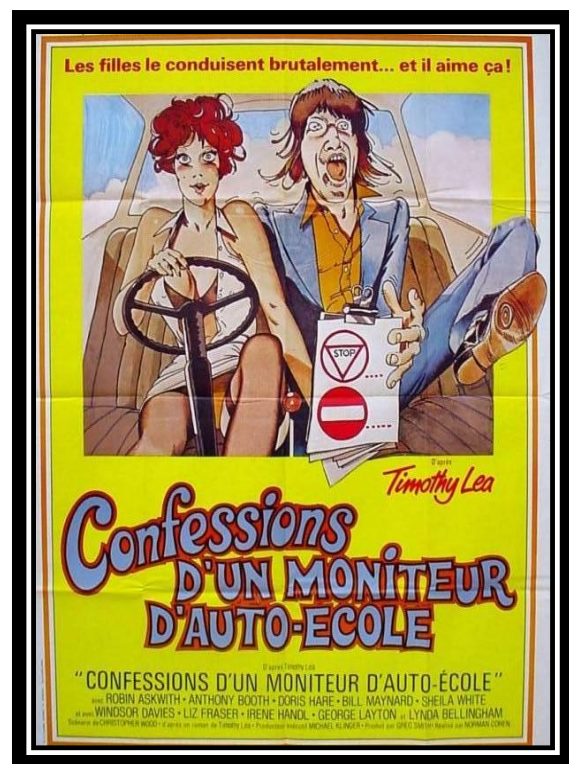
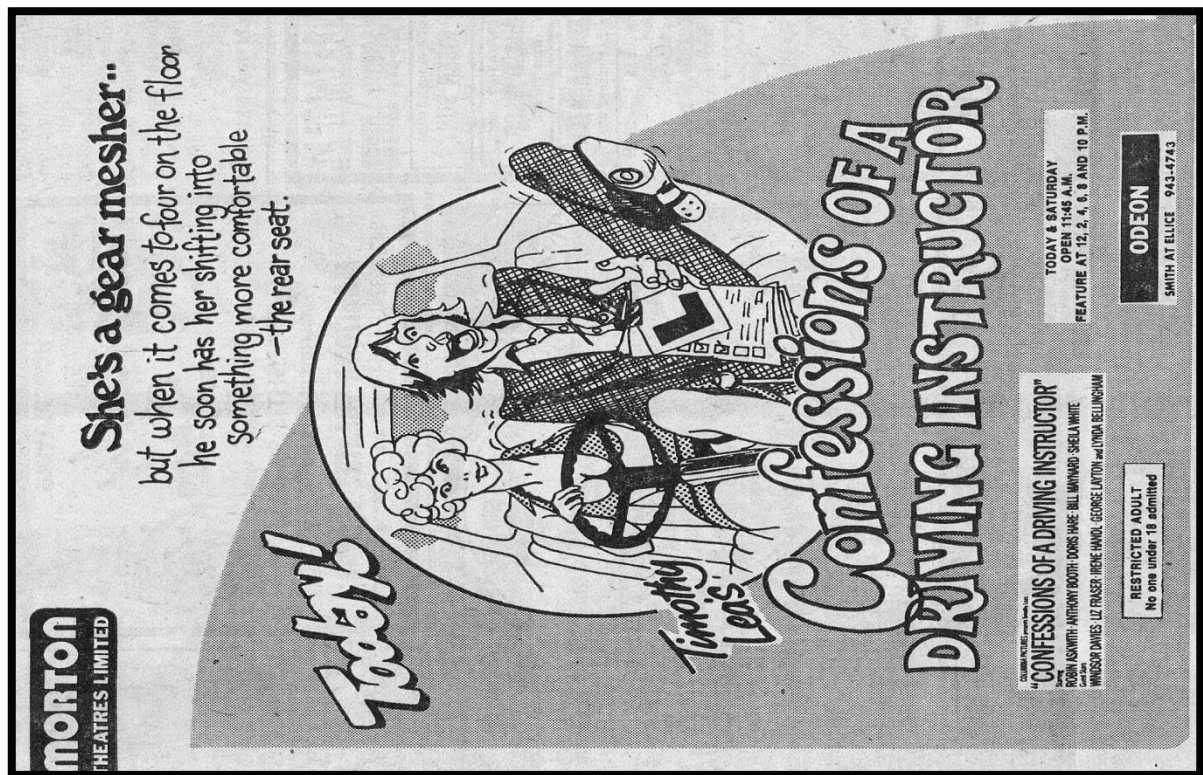
NOW. Fill in your name _____

And address _____

Mark your envelope 'Comp' and send it to :-

Win a toaster thanks to Timmy Lea!

104



TIMMY LEA IS BACK ON THE JOB

Meet the hardest working instructor
in the business — Timmy Lea.

Stag in lay-by ahead.



Timmy Lea is back on the job in this hilarious new film. He's the hardest working instructor in the business, and he's got a lot to say about the state of the nation. This is a comedy that's not just for the road, but for the whole family. It's a film that's got it all: humor, heart, and a little bit of everything. It's a film that's got to be seen to be believed. It's a film that's got to be seen to be believed. It's a film that's got to be seen to be believed.

NOW ON RELEASE
AT SELECTED ODEONS

A HIGHLY ENTERTAINING ADULT ROMP

X CERTIFICATE
WE WELCOME EVERYONE
OVER 18 TO THIS STRICTLY
ADULT ENTERTAINMENT

FUNNIER
THAN
"CONFESSIONS
OF A
WINDOW
CLEANER"

An **L** of a funny movie!



Confessions
OF A
DRIVING INSTRUCTOR



"CONFESSIONS OF A DRIVING INSTRUCTOR"
PRODUCED BY...
DIRECTED BY...

MORE
DARING
THAN
"CONFESSIONS
OF A
PERFORMER"

Driving Instructor in black & white

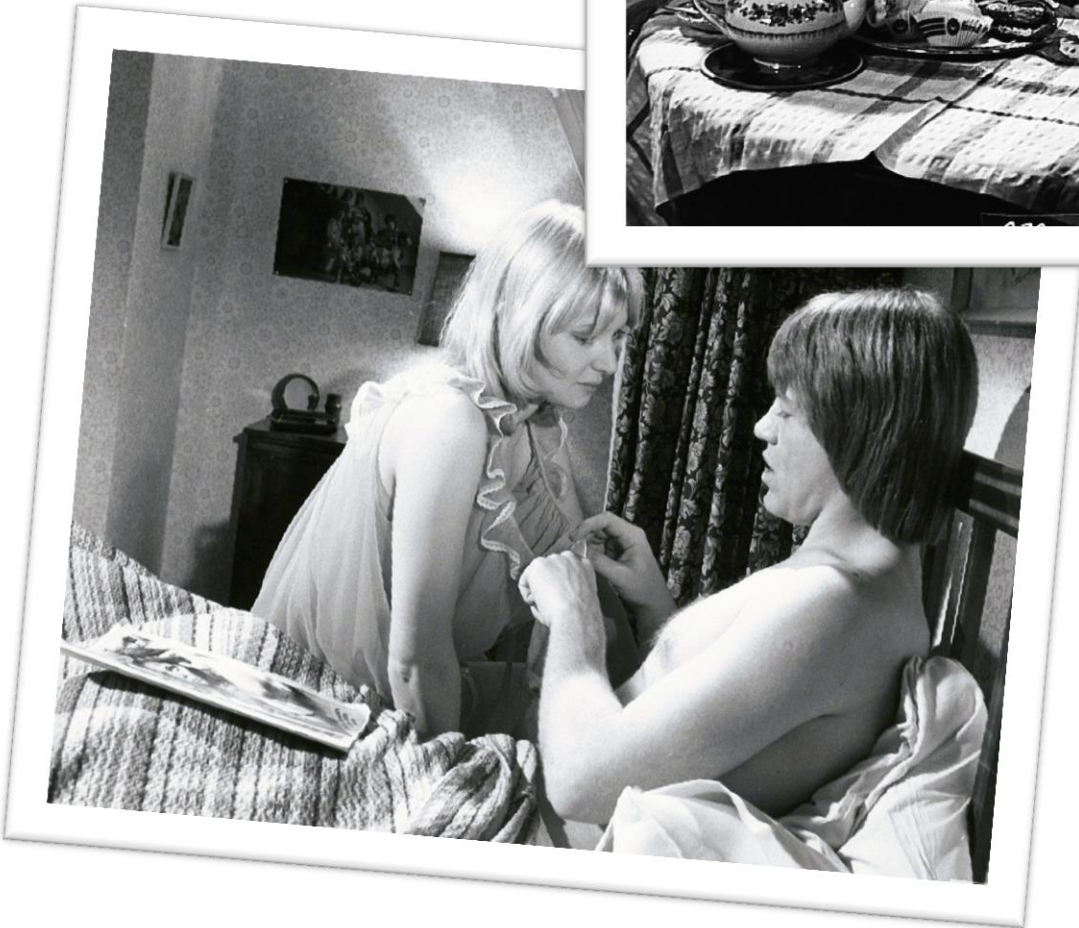
(Snapshots from Timmy's album)

Here's me passing my driving test!!!



CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE

Me & the Chrilmers women







Girls drive him wild...and he loves it!

End Credits Song

Well my name's Timmy Lea, and you can't see me,
'cause you don't know where to look, but oh look when
I turn my light on, I'm gunna turn you right on. Well
my name's Timmy Lea, and you can't catch me, cause
you don't know where I am, but oh my man when I
turn my light on, I'm gunna turn you right on, right
on. Well I know where I'm going, don't take much
knowing, on a straight line to the sun. Chorus: To the
sun. I may be a flyer all the same I'm a trier, gunna
get there someday, watch me everyone. Oh my name's
Timmy Lea, and you can't have me, cause you don't
know where to start. So I'll start to turn your light
on, then turn you right on. Oh, my name's Timmy Lea,
and you can't fool me cause I ain't that kind of guy,
but oh my if you turn my light on, you might turn me
right on, right on. Well I know where I'm going, don't
take much knowing, on a straight line to the sun.
Chorus: To the sun. I may be a flyer all the same I'm a
trier, gunna get there someday, watch me everyone.
Lyrics & music: Ronnie Bond

CONFESIONS OF A DRIVING INSTRUCTOR

COLUMBIA PICTURES presents Timothy Lea's

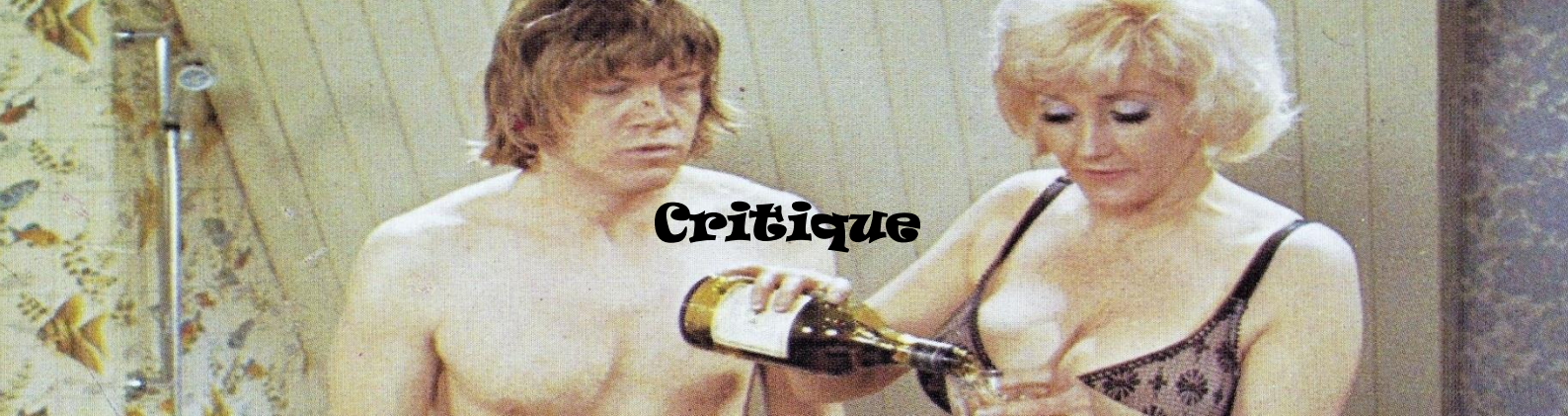
"CONFESIONS OF A DRIVING INSTRUCTOR"

starring ROBIN ASKWITH • ANTHONY BOOTH • DORIS HARE • BILL MAYNARD • SHEILA WHITE

Guest Stars WINDSOR DAVIES • LIZ FRASER • IRENE HANDL • GEORGE LAYTON and LYNDIA BELLINGHAM

Screenplay by CHRISTOPHER WOOD • based on the novel by Timothy Lea • Executive Producer MICHAEL KLINGER • Produced by GREG SMITH • Directed by NORMAN COHEN





Critique

1976

the year Harold Wilson resigned as Prime Minister, Patty Hearst was found guilty of armed robbery, the Apple Computer Company was formed, a heat wave engulfed Great Britain, Viking 1 landed successfully on Mars, Betamax and the VHS video recorder were released, cigarette and tobacco advertising were banned on TV in Australia and the first laser printer was unveiled by IBM.

It was a year that saw the CN Tower in Ontario and the Federal Reserve Bank in Boston completed. It was a year that witnessed the release of *Roots* by Alex Haley, *The Deep* by Peter Benchley, *The Children of Dune* by Frank Herbert and *Interview with the Vampire* by Anne Rice.

In the world of comics *Bloodstar*, based on a short story by Robert E. Howard and illustrated by Richard Corben, was published by Morning Star Press and was possibly the first comic to call itself a graphic novel. IPC released their soon to be infamous new title *Action* on 14th of February, and which would be cancelled on 16th October the same year due to its graphic nature.

In the music scene The Sex Pistols signed with EMI, The B-52's, U2, Foreigner, The Michael Nyman Band, Madness, Rose Tattoo and The Damned, amongst many others, formed. It saw Ace Freeley and Alice Cooper shocked and collapse on stage respectively and Pink Floyd lose their inflatable pig when it broke free of its moorings in South London.

Sadly it was a year that saw the loss of Carry On icon and British comedy great Sid James, Italian film director Luchino Visconti, screenwriter Truman Capote, actor Stanley Baker and prolific crime authoress Agatha Christie.

The idiot box had viewers tuning in to the likes of *The Bionic Woman*, *When The Boat Comes In*, *Open All Hours*, *George & Mildred* and *The New Avengers*. In Britain viewers were denied the chance to see Dennis Potter's *Brimstone and Treacle* as it was pulled due to unsuitable content, but they did get to hear The Sex Pistol's swearing on *Today* hosted by Bill Grundy.

In the cinema, 1976 bared witness to Travis Bickle driving his taxi cab, Rocky putting on his gloves, Damien Thorne being a naughty rascal, The Pink Panther striking again, Logan deciding to run, Christopher Lee attempting to produce a daughter to the devil and Harry Calahan pulling out his magnum for the third time. Yet most importantly, 1976 was the year that Timothy Lea successfully acquired his driving instructor's license.

Confessions of a Driving Instructor rates third on my list of ***Confessions***, solely because Christopher Wood's script is a bit of a mess - far too many lapses in logic - and yes I am aware we're discussing a ***Confessions*** film. Further-more, Norman Cohen's direction is too erratic, and fairly unimaginative. Yet, having said that, the performances from all

involved are very good, and it does contain some classic sequences, and all-round is a lot of fun and is professionally made.

The whole opening sequence up until when the car flies apart, is very well orchestrated, and nicely complemented by Ed Welch's delightfully comic music score. The rising passion between Timmo and the, at first staid, Miss Adez, is built up well, but then falls rapidly apart by having the car fall apart - a real slapstick sequence that just didn't gel with me. Of course the films had become very broad and slapstick by this third instalment, yet I felt this was one step too far, as was the tower falling down, Noglea's car ending up on the car transporter, and the Pipers' losing their kilts.

Overall, however, the film moves along at a nice pace, and as stated previously, the performances are very good, especially Askwith and Booth - this being a practice run for their magnificent performances in ***Confessions From A Holiday Camp***. Suzy Mandel looks real *hand down the front of ya pants* horn cracking, the best she has ever looked on film. Irene Handle is an absolute scream, and the car chase at the end is very well executed. Ken Hodges's photography is excellent and the music by Ed Welch is some of his best, as is the end song by Ronnie Bond.

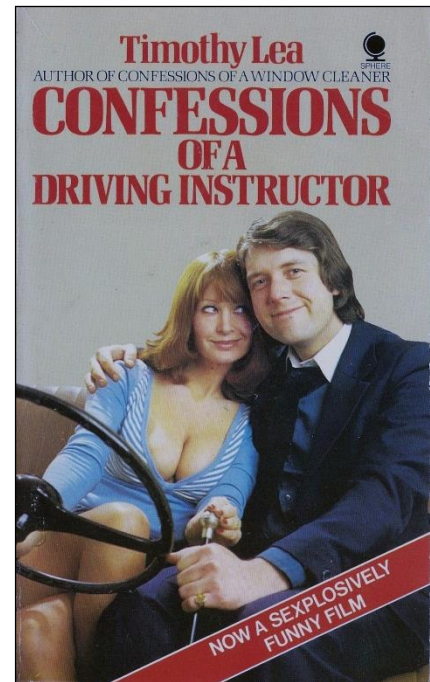
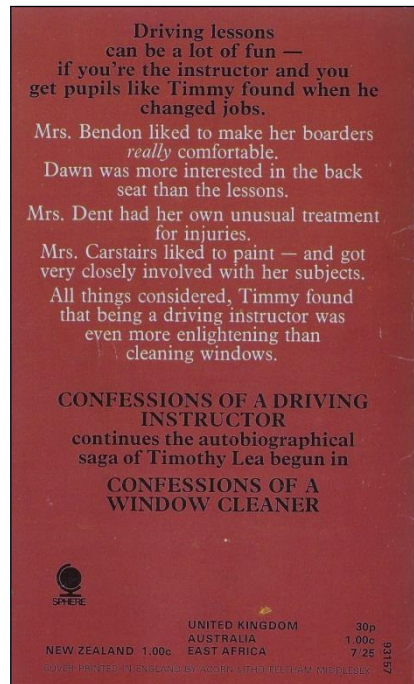
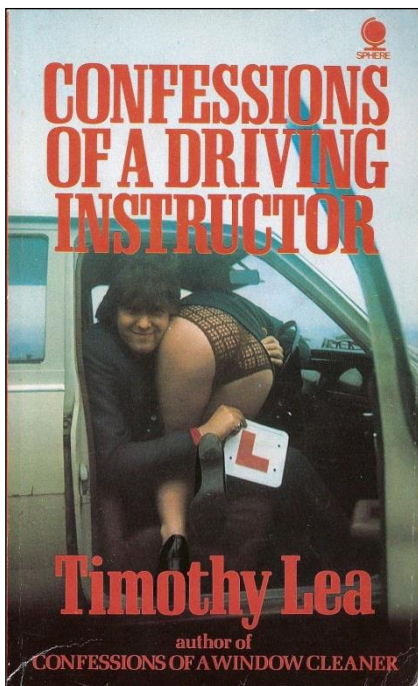
Rating:



Norman Cohen, Greg Smith, Maxinne Casson & Robin Askwith are totally chuffed with the rating their film just scored.



The novel



The novel and the film are radically different in many aspects. The major one being that Sid practically has nothing to do with Timmo's driving instructor career, and is actually hardly in the book. Timmo moves away from Sid and the family, moving to an area called Cromingham, boarding with Mrs Bendon, as opposed to the movie version of Mrs Chalmers. A number of the characters are named the same, yet their personalities are quite different. The book isn't as broad in its humour as the film or subsequent novels were to become. As with all of Christopher Wood's early Confessions books, this is a good read featuring some very clever and funny writing.

Chapter 1: In which Timmy spends a torrid afternoon with Mrs. Dunbar and falls for her husband - the fall being from a second floor window and resulting in a broken ankle and a change of career.

Chapter 2: In which Timmy decides to become a driving instructor and narrowly escapes disaster at the hands - also knees and bumps-a-daisy - of Matilda Ngobla.

Chapter 3: In which Timmy is accepted as a trainee driving instructor at Cromingham, emergent jewel of the North Norfolk Coast, and travels there to be welcomed by his landlady, the warm-hearted Mrs. Bendon.

Chapter 4: In which Timmy meets some of his new comrades at the East Coast Driving School and Tony Sharp, a member of a rival establishment, who does him an injury. Mrs. Bendon is quick to offer succour.

Chapter 5: In which Timmy encounters more of his work-mates and gets taken for a ride by one of his pupils; before entertaining a new friend, Dawn, on the back seat. Mrs. Bendon does not approve.

CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE

Chapter 6: In which Timmy is instructing Mrs. Dent on the golf course when another unfortunate accident occurs involving Tony Sharp. Luckily, Mrs. Dent recovers in time to prescribe her own treatment.

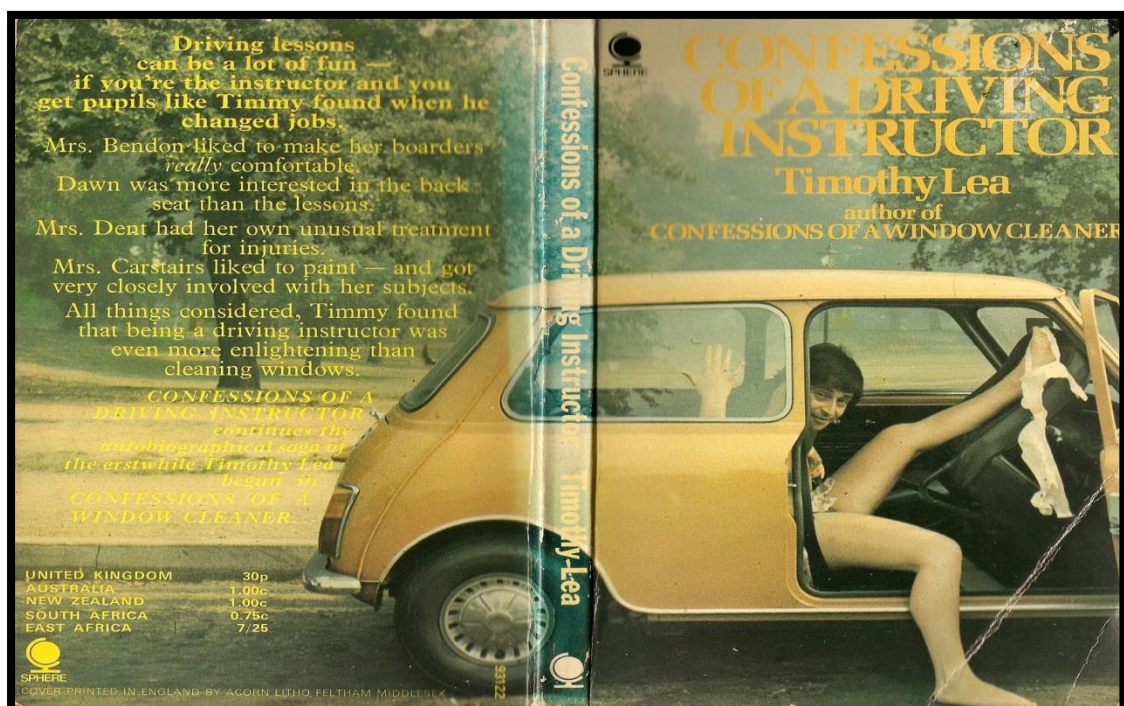
Chapter 7: In which Timmy agrees to model for Mrs. Carstairs, a lady of superior means, who likes to paint and is inclined to become closely involved with her subjects.

Chapter 8: In which Mrs. Carstairs decides to paint group activity in the swimming bath without telling Mr. Carstairs. An event which leads to Timmy becoming cramped and cold and to Mrs. Bendon finding the ideal means of breathing new life into him.

Chapter 9: In which Timmy plays three remarkable games of rugby, nobbles one of his opponents and loses two girls.

Chapter 10: In which Timmy loses his temper and his job at the carnival procession, but gets unwholesome revenge at the Golf Club Ball.

*Unlike **Confessions of a Window Cleaner** and **Confessions from a Holiday Camp**, Sphere Publishing didn't have a direct tie-in with the film. Considering the efforts they made with the other two books, this seems strange indeed. The novel was re-issued with a banner stating that it was "**Now a sexplosively funny film**" yet it featured the original male model who was the book Timmy Lea on the cover, he sitting in a basic mock-up of a car with model/actress Nicole Austine sitting beside him looking all sexy and saucy and playing with his gear stick. Not releasing a print run with Robin Askwith and Suzy Mandel on the cover was a missed opportunity. Sphere did, however, do an interesting release of **Confessions of a Driving Instructor** with a wraparound cover (with a different Timmy), something they never did before or after. By the time the film was in production, the novel had been reprinted nine times!*



Lowering & Raising the Front Seat: Suzy Mandel Remembers

The *Confessions* were very popular at that time and were as successful as the James Bond films so every girl in London wanted to be in one of them – so I was very surprised when I got an audition, and really never expected for one moment to get a part. It was at the audition that I met Greg Smith and Norman Cohen for the first time, and they were very funny and charming so the audition was not as scary as I thought it would be.

As there was no rehearsal time I did not meet Robin Arkwith until the day of shooting and he was as great to work with as I had been told – so working with him and Anthony Booth was a great experience, especially when Irene Handl was there as well.

When it came time to do the location work everyone was so professional and it was a closed set so it was easy, and Robin made me very comfortable and in stitches laughing so much that I forgot I was mostly nude and cold as it was still spring.

I really enjoyed working with Norman Cohen and Greg Smith and we kept in touch up until their deaths. Although I would have loved to have done another *Confessions* film there was only one more shot after *Driving Instructor*.

Being part of the *Confessions* series has always been something that I look back on with fondness, and I also remember meeting Michael Klinger who was quite a character and had the nickname “Mr Pickwick”.

The *Confessions* were shot on a very small budget and so most of us were paid very little and of course there was no such thing as residuals etc at that time, so it was just a one-time fee. Many of us in the cast, myself included, wore our own clothes as their wardrobe budget was so low, in fact I later wore my blue outfit from *Driving Instructor* in several scenes in *Blood Ambition*.

However the films ended up being a huge success world-wide, and now after all these years are still being shown on TV and released on DVD. They were the beginning of the British sex comedies of the 1970's which led to a whole new genre of films, and the *Confessions* series were copied by many.





ALTERNATIVE VIEWING

IT IS a depressing comment that Brian Evans makes in September's letters about our cinema, and one can only agree with David Cashman (October) and hope that indeed he is joking.

I would rather that my local cinema closed, which that at the moment would be no loss, rather than see them playing Confessions films and their like each week.

Over the past month my cinema diet has consisted of Kung Fu, repeated double-bills, more Kung Fu, Disney, and *Adventures of a Taxi Driver*. The last average film being *The Outlaw Josey Wales*.

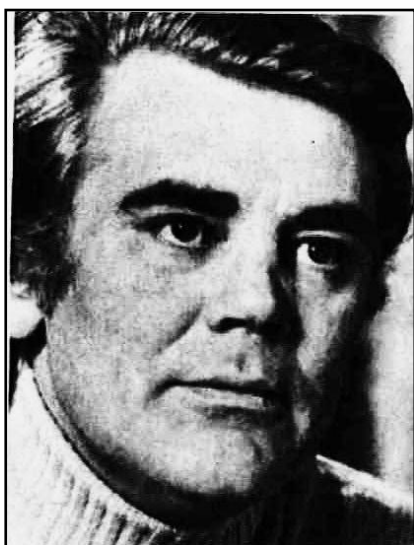
I am no censor. Show soft core porn, etc, but not seven days and nights. Split the week and maybe we can cater to all tastes with Confessions films and their like subsidising films I'm sure a lot of people would go to see.

Who are we to blame - the distributors, the cinema managers (maybe), our British film industry, which at the moment cannot sort itself out.

Still all the while my local ABC continues to show Robin Askwith, even if he be the modern George Formby losing his trousers, I will not enter their foyer at all.

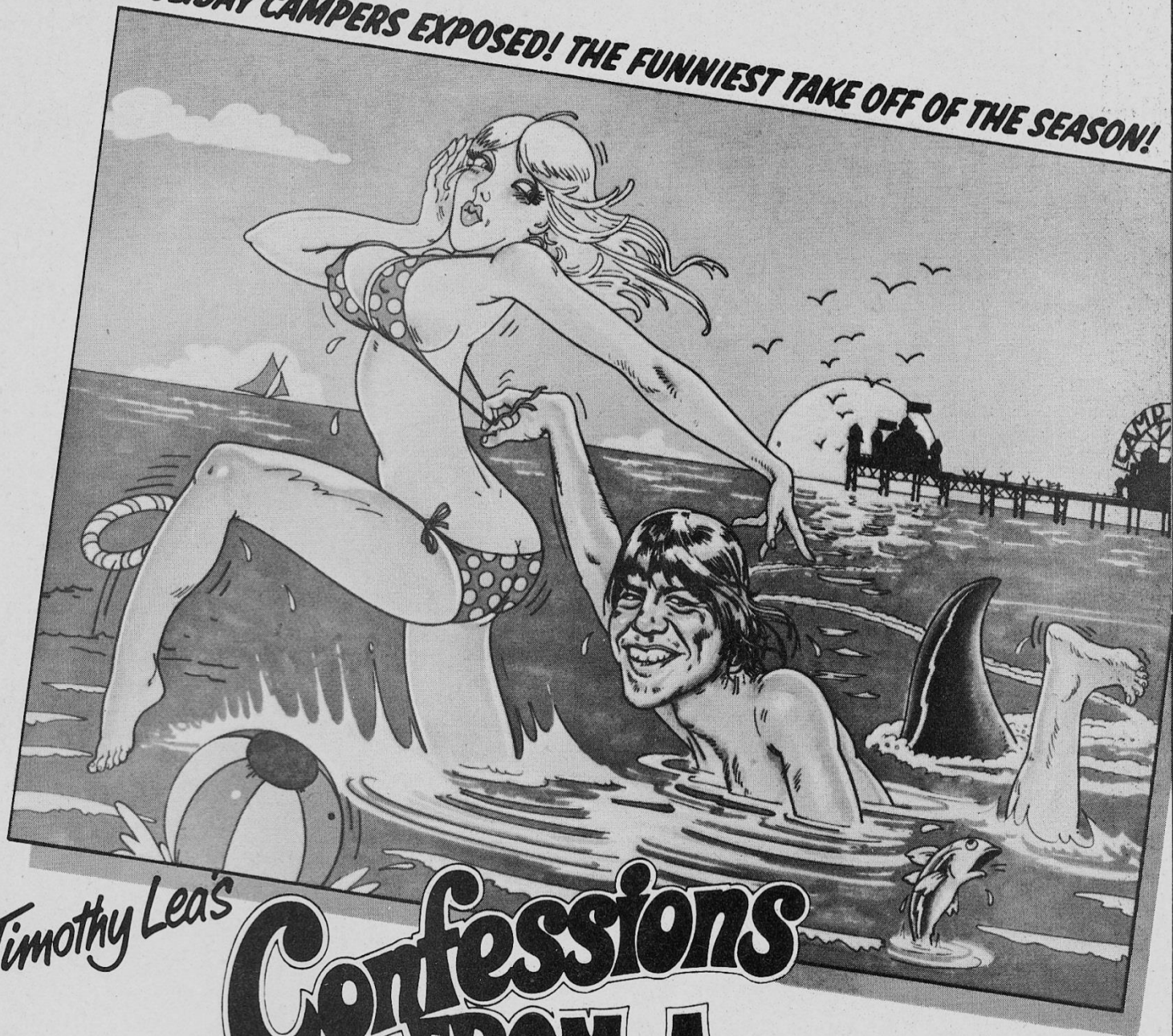
Give me Antonioni, Fellini, Kubrick, Forman, etc, any day. If only...

Kieran Golding,
Letter printed in Films & Filming January 1977



*"Hey, Timmo, how do ya fancy a trip to the
seaside?"*

HOLIDAY CAMPERS EXPOSED! THE FUNNIEST TAKE OFF OF THE SEASON!



Timothy Lea's

Confessions FROM A HOLIDAY CAMP



COLUMBIA PICTURES presents Timothy Lea's

"CONFESSIONS FROM A HOLIDAY CAMP"

Starring **ROBIN ASKWITH · ANTHONY BOOTH · DORIS HARE · BILL MAYNARD · SHEILA WHITE** Guest Stars **COLIN CROMPTON · LIZ FRASER · LINDA HAYDEN**

JOHN JUNKIN · LANCE PERCIVAL

Screenplay by **CHRISTOPHER WOOD** Based on the novel by Timothy Lea · Executive Producer **MICHAEL KLINGER** · Produced by **GREG SMITH** · Directed by **NORMAN COHEN**

ORIGINAL THEME SONG "GIVE ME ENGLAND" BY THE WURZELS AVAILABLE ON EMI RECORDS

Columbia Pictures RELEASED BY COLUMBIA-WARNER DISTRIBUTORS

**ALL OVER LONDON
FROM SUNDAY SEPTEMBER 25th.**

**ON RELEASE IN THE FOLLOWING
T.V. AREAS**

**SOUTHERN — SEPT 11
ATV MIDLANDS — SEPT 18
GRANADA — OCT 9**

Columbia Pictures presents

Timothy Lea's

Confessions FROM A HOLIDAY CAMP (X)

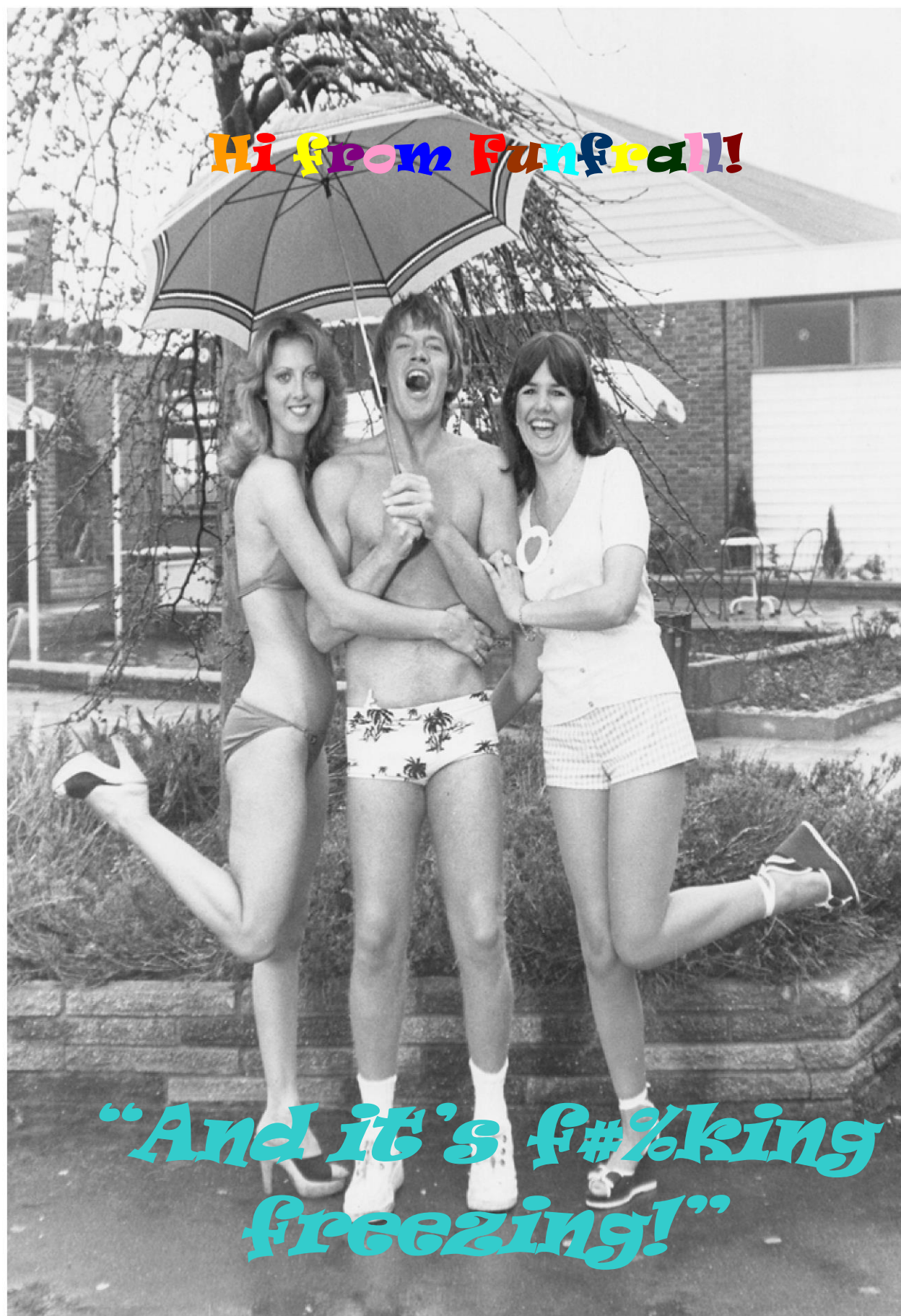
Cast

Robin Askwith Timothy Lea
Anthony Booth Sidney Noggett
Bill Maynard Mr Lea
Doris Hare Mrs Lea
Sheila White Rosie Noggett
Linda Hayden Brigitte
Jake Cooper Jason
Lance Percival Lionel
John Junkin Mr Whitemonk
Liz Fraser Mrs Whitemonk
Colin Crompton Roughage
Nicholas Bond Owen Kevin
Mike Savage Kevin's Dad
Janet Edis Kevin's Mum
Nicola Blackman Blackbird
Caroline Ellis Glad Sue Upton Reen
Penny Meredith Married Woman
Deborah Brayshaw Go Cart Girl *Kim Hardy* Radio Announcer
David Auken Alberto Smarmi *John Bryant* Young Man
Charlie Stewart Piper
Carrie Jones Bikini Girl *Julia Bond* Bikini Girl *Betty Hare* Mourner
Winifred Braemar Mourner *Margo Field* Mrs Dimwiddy *Mariane Stone*
Waitress
Leonard Woodrow Chaplain *Lauri Lupinio* Lane Mayor *Ingrid Bower*
Holiday Maker
Robert Booth Holiday Maker *Michael Segal* Holiday Maker *Matt Kilroy*
Chauffeur

Crew

Geoffrey Foot Editor *Weston Drury Jr* Casting *Harry Pottle* Production
Designer *Ken Hodges* Lighting *Cameraman* Ed Welch Music
Michael Klinger Executive Producer
Christopher Wood Screenplay
based on the novel "*Confessions from a Holiday Camp*" by Timothy Lea
Greg Smith Producer
Norman Cohen Director

a Swiftdown production for Columbia Pictures release 1977
Length 7,980 ft Certificate X 1 hr 28 mins running time



**"Holiday campers exposed!
The funniest take off of the season!"**

Main cast



The story

After the debacle that was the *Noglea Driving School*, Sid and Timmo now find themselves as holiday hosts at *Funfrall Holiday Camp*.

Sid and Timmo bask in the sun by the pool as a couple of birds see to their whims. One rubs Timmo while the other feeds Sid grapes. Lionel, the camp's camp host (there's always one!) minces up and tells Sid that Funfrall has been sold and that he's to report forthwith to the new owner. Sid dashes off to meet the new owner, a one Lionel Whitemonk, formally of her Majesty's pleasure, having served as Chief Warder at Dartfleet Prison.

Whitemonk tells Sid that he's going to get *Funfrall* ship-shape and Bristol fashion. And anyone not pulling their weight will be out. Whitemonk asks Sid what activities he has organised. Naturally Sid hasn't got any, and as he looks out the window stalling, he spies a bird in a bikini, and tells Whitemonk he has organised a beauty contest – Miss Great British Holiday Camps. Whitemonk likes the idea and tells Sid to get on with it.

Sid shows Whitemonk around the camp. Whitemonk decides to have a look at the gaming facilities. What Sid and Whitemonk don't know is that Timmo and Bridget are in there playing a game of billiards - *Lea style*!



"I'll bet you cannot get your balls in here!"

Bridget opens her shirt to reveal the cleft in her bosom.



"Pardon? Listen, Brigitte, don't be so ridiculous. The idea of this game is to get your balls in the pocket."



"Oh! Such a silly game. If you have to put the balls in the pockets, why you need the table?"

Timmo moves over to Brigitte, and they embrace. Sid sticks his head in through the door and spies Timmo giving Bridget one on the table.

Naturally Timmo manages to hit his head on the overhead light while doing so. Panic stricken Sid attempts to stop Whitemonk going in, but Whitemonk pushes him out of the way and barges in, only to find Timmo and Bridget playing pool, Timmo and Bridget having sussed what was about to happen and taken appropriate action.



"Ah, oui!"



"Ah, oui indeed!"

Anyway, to cut a long story short, Sid puts Timmo in charge of organising contestants for the beauty contest.

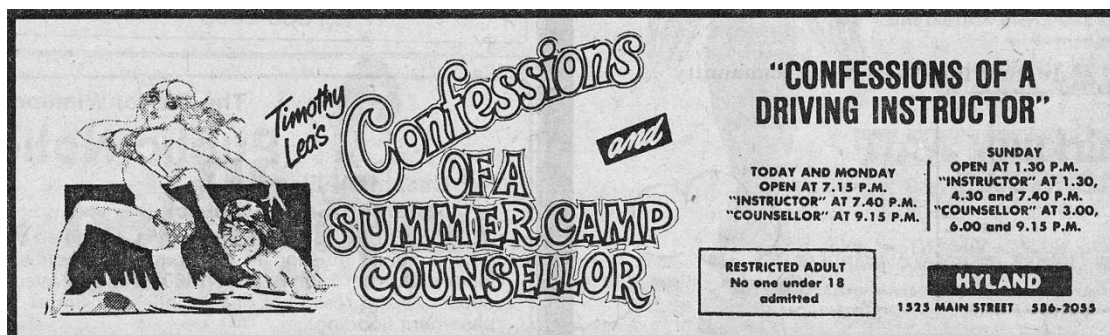


"We don't want any more incidents like the one in the billiards room with Bridget."



"No, Sid."

So Timmy gets stuck in amongst the dollies and uses his boyish charm to persuade them to let him enter them - for the contest! This leads him into; mistakenly chatting up a bloke with real long hair (you'd never pick this to be a wig!); accidentally pulling a woman's bikini top off and then being thrown in the pool by the woman's irate husband - twice! ("But I'm still on duty!") ("In the pool? Right!" - splash!) and driving a go-cart through a shack containing Sid and a naked bird.

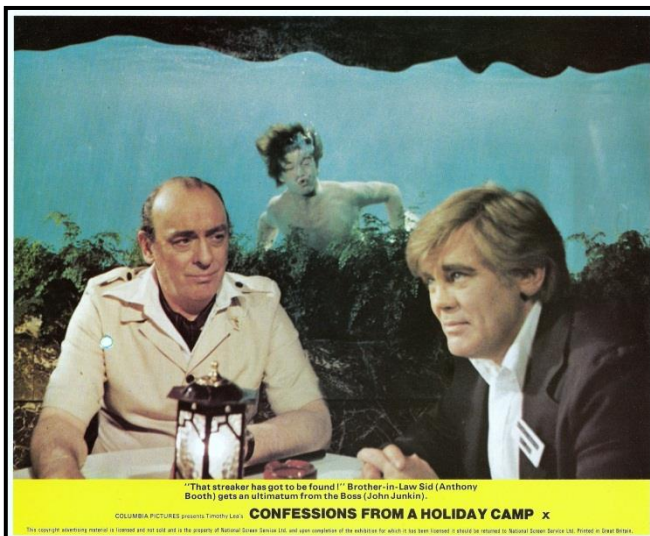
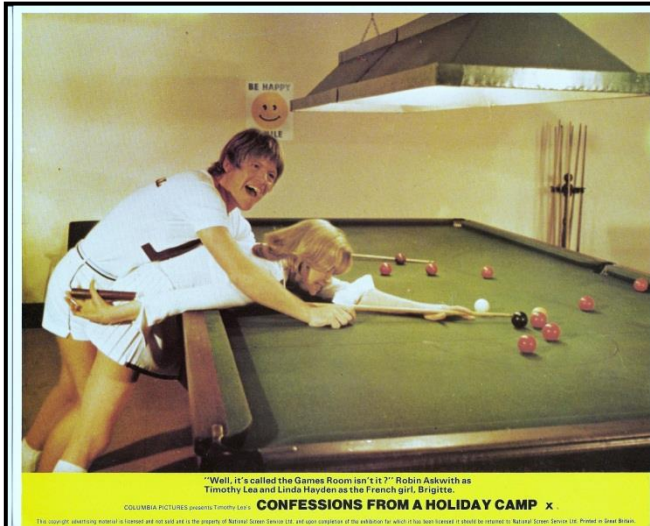


Above: **Confessions of a Summer Camp Counsellor** and **Confessions of a Driving Instructor** open at the Hyland, Winnipeg.

**Confessions From
a Holiday Camp**
Yugoslavian style.



CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE





Nothing is going to keep Timmy's Mum, Dad and sister Rosie from a free holiday at the camp. Arriving at the station they get into the first car they see, which just happens to belong to a funeral party. In no time at all, Dad has the widow and her fellow mourners singing along in a rousing chorus of 'My Old Man Said Follow The Band'.



Meanwhile, Timmy is being seduced in his chalet, first by Blackbird and then by Glad, both of whom want to make sure of their chances in the beauty contest. Timmy and Glad are so noisy in their passion that they wake Sid in the chalet next door and he angrily gets out of bed to peer through Timmy's window. He is seen by the gay Lionel who knows some queer goings on when he sees them. Thinking that Sid is a Peeping Torn he grapples with him and the ensuing rumpus knocks the whole row of chalets down like a set of dominoes....



Timmy has an unfortunate accident when he is seduced by a shapely woman in the sauna - in his passion he burns his bum on the brazier and flees in agony. He is seen, but not recognized, by Whitemonk (and Brigitte), who think he is a streaker.

Later, Timmy is blowing up a number of animal-shaped balloons when he is visited by Brigitte, who proceeds to make love to him, unaware that the gas cylinder is still pumping air into a rubber hippo. Eventually, the hippo explodes, hurling a naked Timmy into the swimming pool where he is seen,



but again not recognized, by Whitemonk. He escapes into the camp announcer's room and, needless to say the announcer is a very shapely girl who is just dying for some attention. Timmy is happy to oblige, unaware that the sound effects of their love-making are being broadcast throughout the camp!

When Mrs. Whitemonk arrives to be a judge in the beauty contest Timmy is sent to fetch her. On the way back from the station she tries to seduce him in the car, but seeing a fairground next to the camp

suggests they go on the ghost train. Unfortunately for Timmy, Dad and Mum are in a ghostly mood, too, and they have a very unusual, not to say unclothed, coming together. Finally, after a few more mishaps, the big day of the beauty contest arrives. Naturally, I don't have to tell you, all does not quite go to plan and the whole thing ends in chaos, finally erupting into, yes, that perennial British favourite, the pie fight. This one being a spectacular affair featuring numerous participants and a ton of custard and cream filled cakes and deserts, all choreographed to Ed Welsh's excellent music. Timmo and Sid finally make their escape via a peddle cart, being chase by an angry cream covered mob, only to end up in a small boating lake.



Cue freeze-frame of Sid throttling Timmo.

Cue narration.

Cue end credits.

"Well, there you go. you don't have to shove more than half a dozen custard pies down the front of my y-fronts before I can take a hint. Time to look for a new career opportunity! No, seriously, we've got to find something more suited to our talents. Brain surgery perhaps? Or plumbing? I've been a bit worried about my plumbing lately, ha!"
Timothy Lee



Holiday Snaps



CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE



Classic Dialogue

Blackbird mistakenly thinks Timmy has thrown a custard filled cake at her, it actually being that young rascal Kevin. Angrily scraping some of the custard off the side of her face, Blackbird steps off the stage, and accompanied by Ed Welsh's excellent Ennio Morricone inspired music, slowly heads towards our hero:



*"Down in the forest, something stirred. The jungle
tom-toms spoke. And some deep, primitive force half
as old as time was guiding her towards me, like an
angry black pudding on legs."*



Classic Exchange of Dialogue

Sid & Timmo are trying to fix the sink in Sid's chalet.

"A holiday host is supposed to show some initiative."

Of course, Timmo blunders it.

"God. Give me patience. Give me patience!"

"I'll get you some patience."

"If you want a job doing, you've got to do it yourself if you want it done properly. Don't you?"

"Right, Sid!"

Sid turns the tap on and water sprays everywhere – chaos ensuring!

Deleted scene



Rosie, Mum & fellow campers indulge in some fun activities.

The Birds

Confessions from a Holiday Camp has an odd mix of crumpet. To lead them off we have the delightful Linda Hayden, appearing in her second **Confessions** role, this time sporting a leaner look and a French accent. Linda had of course played Elizabeth Rutledge, Timmo's intended in **Confessions of a Window Cleaner**. Linda was the protégé of Michael Klinger at one time. Her career never really took off in terms of major parts and she went on to appear in a variety of TV sitcoms such as *Robin's Nest* (2 x episodes), *The Professionals*, *Just Good Friends* as well as a fairly good (if too short) role in *Minder on the Orient Express* (Francis Mehagy). Film roles include: *Something to Hide* (Alistair Reid), *Blood on Satan's Claw* (Piers Haggard), *Taste the Blood of Dracula* (Peter Sasdy), *Expose* (James Kenelm Clarke) and small roles in the ridiculously bad *Queen Kong* (Frank Angram), the not quite as bad *Let's Get Laid* (James Kenelm Clarke) and the rather good *Boys from Brazil* (Franklin Schaffer). Linda has also done extensive theatre work in Great Britain, Australia and New Zealand, including such fine fare as *Confessions from a Health Farm* and *Run For Your Wife*, both with Robin Askwith. In 2004 she proved an interesting interviewee on Anchor Bay's DVD of *Blood on Satan's Claw* on which she also provided an interesting commentary alongside director Piers Haggard and writer Robert Wynn-Symmonds.

Then there's a second **Confessions** appearance by the fabulous Liz Fraser, again stripping down to knickers and undies, displaying that enormous cleavage of hers as she had done in **Confessions of a Driving Instructor**.

Next up is Penny Meredith, who plays the role of "Married Woman" who has a fling with Timmy in the sauna, and who is attractive and well proportioned, Penny also showing off her fine wares previously in *The Ups & Downs of a Handy Man*. After her fling with Timmy, Penny's career on screen seemed to wind down, with her last credited appearance being in Morcambe & Wise's *Night Train to Murder* directed by sex film vet Joseph McGrath.



Next up there's the two female campers, Glad and Reen, whom Timmy rather reluctantly recruits for the "beauty contest". The girls are portrayed by Caroline Ellis and Sue Upton (both putting in good performances) as rather comely and not-terribly-smart campers. Yet, in reality, Sue Upton was/is known for her glamour parts, especially as one of Benny Hill's *Hill's Angels*, and Caroline Ellis, who started her career as a child actor, was also attractive, as proven by her role in the episode of *Only Fools & Horses - Go West Young Man* where her and Joanne Good play two attractive, if slightly under-age looking girls Del and Rodney weave their particular idiotic charms on in a nightclub. Indeed, Caroline was featured on the cover of issue 4763 of *Titbits* to promote ***Confessions From a Holiday Camp***, and also performed in several of the ***Confessions*** stage plays. She appears to have given up acting in the mid-eighties.



Then there's Nicola Blackman who played the (in) famously named "Blackbird". Nicola, whom Timmy describes as "a black pudding on legs", puts in a professional enough performance*, and indeed looks attractive at certain times through-out the movie, even if Norman Cohen manages to film her from some rather unflattering angles. Nicola's film and TV roles appear rather slim, having gone on to small roles in *Birds of a Feather (Nine and a Half Days)*, *The Bill* and *Casualty*.

* See interview with Nicola elsewhere in book.

Finally, there's the rather attractive and well-built Julia Bond, who plays the unnamed statuesque girl, credited simply as "Bikini Girl", who appears through-out the film, first seen feeding Timmo grapes, then inspiring Sid to suggest holding the beauty contest, and finally appearing in said beauty contest. Julia, strangely, has no nude scenes in the film, for that pleasure one must view *The Ups & Downs of a Handy Man* (John Sealy) and/or *What's Up Nurse!* (Derek Ford). Additional crumpet featured are; Janet Edis as "Kevin's mum", Timmy accidentally managing to remove her bikini, to the disgust of her rather brutish husband. Kim Hardy as the rather sexy (and lonely) DJ Timmo airs his affair with, but whom, unfortunately,



remained unseen naked. Not so, however, Deborah Brayshaw, credited as "Gocart Girl", whom Sid tries to have his evil ways with and is succeeding rather well until Timmo, typically, disrupts things, Deborah being caught out in the open stark naked. Deborah, like most of the crumpet in *Holiday Camp*, doesn't seem to have built a huge resume of acting roles, and would probably be best remembered these days for her role in the classic Dr Who



episode *Day of the Daleks*, in which she portrayed one of the female controllers in Earth's future. Deborah also went on to appear in *The Further Confessions of a Window Cleaner*.

CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE

Shelia White as the ever winging Rosie Neggett.



Best sequence

Timmo demonstrating his skiing prowess.

Interesting facts/trivia

- Renamed ***Confessions of a Summer Camp Councillor*** for its American and Yugoslavian releases.
- In the spring of 1976 Val Guest was considered as director for ***Confessions From a Holiday Camp***.
- This was Liz Fraser's second ***Confessions*** film. Liz went on to appear in *Rosie Dixon - Night Nurse* (Justin Cartwright) for Greg Smith and Columbia, playing Rosie's mum. She also made good contributions to Gerry Poulson's *Under the Doctor* and Julien Temple's cult classic Sex Pistol's movie *The Great Rock and Roll Swindle*, which also featured famous nude model/actress Mary Millington.
- Robin Askwith got sick with the flu, and lost a number of days ill. Claiming this as the first time ever he'd taken time off sick while working.
- John Junkin was the Maitra'd in ***Confessions of a Driving Instructor*** and Rosie's dad in *Rosie Dixon - Night Nurse* (Justin Cartwright 1977)
- Lance Percival appeared in *Rosie Dixon - Night Nurse* (Justin Cartwright 1977)



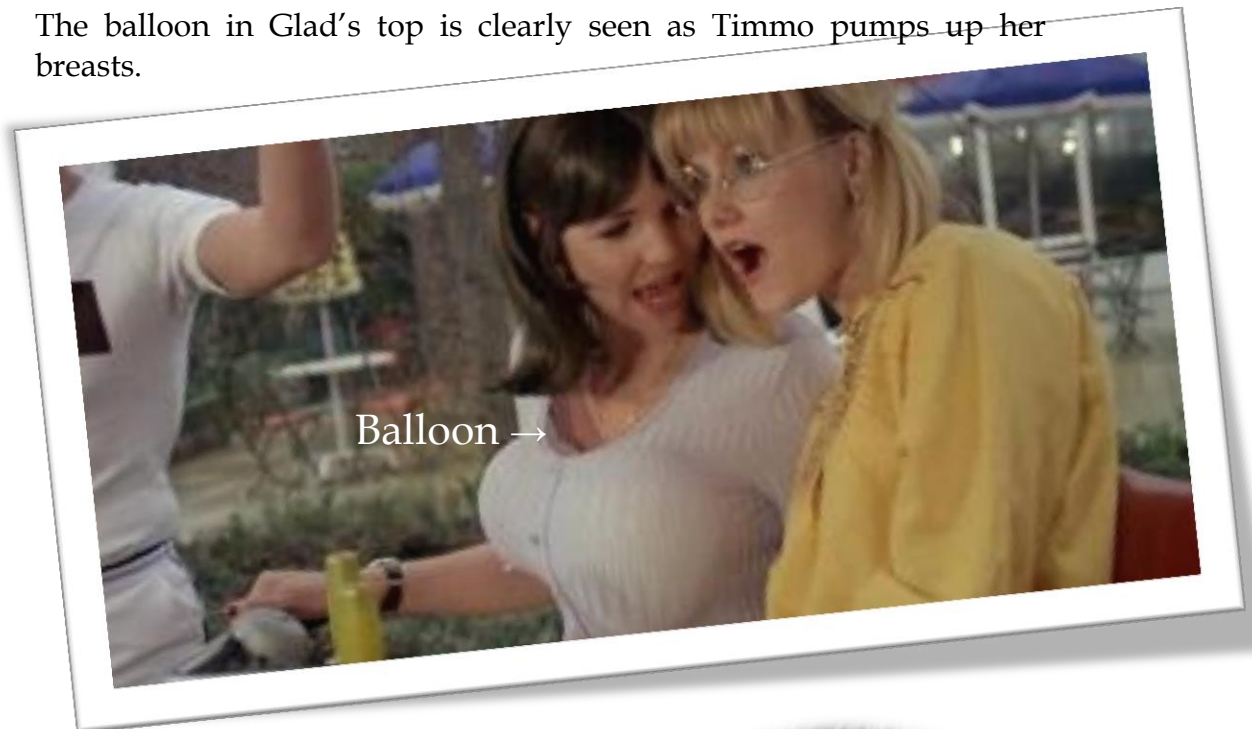
- Marianne Stone, who played the lady in the cinema in ***Confessions of a Window Cleaner***, returned for a very small role as "waitress".
- David Auken, (Alberto Smarmie), was also in ***Confessions of a Pop Performer*** and *Stand Up Virgin Soldiers* and would go on to appear alongside Askwith in the telly series *The Bottle Boys*, as well as the hugely successful stage comedy *Run For Your Wife*.

CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE

- Caroline Ellis (Glad) appeared with Robin Askwith in the stage show *The Further Confessions of a Window Cleaner*. She started her career in the Sid & Marty Kroft cult kid's show *The Bugaloos*.
- Christopher Wood went on to write the screenplays for *Rosie Dixon - Night Nurse* and two Roger Moore/James Bond movies - *The Spy Who Loved Me* and *Moonraker*, which he also penned the very good novels/tie-ins for.
- Nicholas Bond Owen (credit as Nicholas Owen) who played the naughty child Kevin is best remembered these days as Tristan in *George and Mildred*.
- *The Wurzels* are now a cult band.

Bloopers


The balloon in Glad's top is clearly seen as Timmo pumps up her breasts.



- It's blatantly obvious that the skiis which Timmo rides from the lake to the pool are fixed together.



Various Reviews



A further episode in the "Confessions" series, this one concerning the irresistible young male Robin Askwith's adventures as Entertainments Officer at a holiday camp where the pulchritudinous young inmates spend their time tracking him down, stripping, and passionately offering their all to him - accepted with gyratory and groaning pleasure! Comment, in view of the great boasted financial success of the series, would be superfluous!

Film Review 1978 - 1979 edited by F. Maurice Speed

Another ghastly British sex-comedy. This one is set in a holiday camp run by an ex-prison officer, whose entertainments officer has taken to entertaining himself with the ladies.

Elliot's Films on Video

A holiday camp provides an all too appropriate backdrop to the strained and patronisingly low comedy of the relentlessly proliferating Confessions series. This latest addition is as styleless as any Carry On movie, but lacks even the flashes of genial spontaneity which sometimes redeemed that series. The smirking hero's amorous exploits are interspersed with tedious attempts at slapstick and egregious cracks about gays and foreigners. "Give Me England everytime" blares the xenophobic theme song, yet the film-makers' essentially contemptuous view of home-grown mores is summed up in the presentation of Lea's father, who wears a cloth cap at all times, and when told to use his table napkin, promptly blows his nose on it.

Tim Palleine Monthly Film Bulletin September 1977

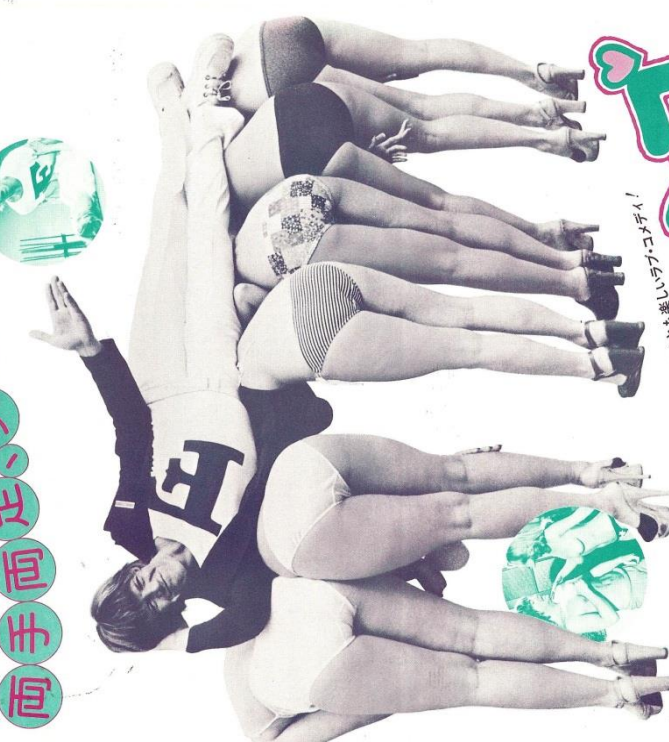
CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE



**Director Norman Cohen, lead actor Robin Askwith
& producer Greg Smith on the set of Confessions from a Holiday Camp.**

この世は天国！

両手両足、美女いっぱい！



ホリデー・キャンピング

ロビン・アスタクウィズ/アンソニー・ブーズ
クエイラ・ボウイト/コリン・コンプトン/リス・フレイザー
製作総指揮 マイケル・クリンカー ■ 脚本 グレック・スミス
監督 ノーマン・コーエン ■ 撮影 ストリーター・ワット・コロムビア映画

とんでも娘といろんな遊びでお色気ムンムン、休暇村に花咲くなんて楽しいラブ・コメディ！

CONFESSIONS FROM A HOLIDAY CAMP



ホリデー・キャンピング

CONFESSIONS FROM A HOLIDAY CAMP
コロムビア映画

▼おまたせ致しました！
ヨーロッパ中を歩きに疲れた、セクシー・コメディの傑作『ホリデー・キャンピング』が、ついに日本に上陸しました。

ずっとけたけと、底抜けのドジぶりを見せる三枚目、それでいて女性にはもてのディ・モシー・リー（ティ・ミー）君が、サマー・ホリデー・キャンピングで大活躍！サマー・ホリデーとくれば、当然出てくるのがビキニの美女の群。ヒキニの美女と、ティ・ミー君のどてらもセクシーで、底抜けにおかしい大脱走騒動の始まり、始まりーなのです！

▼あのティ・ミーが指導員だつて!?
ティ・ミーと義兄シドの遠コンど、どこでどうアゲマクラかしたか、ホリデー・キャンピングの指導員という偉そうな仕事について。

ところがやりここといったら、ヤッパリ遠コンど。プールサイドに潜さべつて、ビキニスタイルの美女達と、夏の間からのランチキ過ぎ。水中セックス・シーンだつて出て来ちゃうんだから。

後は夜で、ボインのキャンピング職員アリジツなんていうおの若き日のB.B.のような女性とよろしくやっちやうで、毎朝太陽が黄々色に見えるといううらやましき。

▼セクシーな“ティ・ミー・ガールズ”
そんな所へ、ミス・ホリデー・キャンピングを遊ぶビュティ・コンテストを開くことになったから、さあ大変！コンテストの優勝がお目当の美女達が、次から次へとティ・ミー達を誘惑しにかか。

ティ・ミーの部屋での連続ベッド・シーンがこれまたキョーレツ。女の王とつかえる、ひっかえくくんはぐれつ。サウナの中で裸でせまり、あやうくティ・ミーの大事な所を火傷させようになるキュートな女子。

キャンピングのアナウンサー兼や、オーナーの美人までもがティ・ミーにやまってくるのだ。

▼ビュティ・コンテストは……!!
そんな中で開かれたビュティ・コンテストだが、進行役をつとめるラフエージという男が、またどうにもズコケている。ティ・ミーとシドの遠コンビだけでも大変なのに、こんなとばけた男が加わったら、もう先は見えちゃった。

ケーキが飛び交う、美女同士がつかみ合う、ビキニのプラヤやパンティまで飛んできて、コンテスト会場はシッシャカ・メツシャカの大混乱。美女と野郎が入り乱れて、なんともたまじく楽しいシーンが、おさまること知らないように広がっていくのだ……。

▼セクシー・コメディの仕掛人たち
出演は、セックス・アペール傑作で、おまけに底抜けのドジぶりを見せるティ・ミー君にロビン・アスタクウィズ、義兄シドに扮するアンソニー・ブーズをはじめ、芸達者な顔ぶれに、特別ゲストとして、大脱走の場になるコンテスト会場の同会者役は、イギリスのトップ・コメディ・アンのコリン・クロムプトンが扮している。

製作は、この映画の企画をたてはアレック・スミス。監督は、ノーマン・コーエン。

その他、セクシー・コメディに関する一流スタッフ、キャストが勢ぞらしている。

Japanese flyer

CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE



Phil Israel,
EMI (Australia) Ltd.,
P. O. Box 352,
Haymarket,
Sydney,
N.S.W. 2000,
Australia.

7 September 1977

EMI • INTERNATIONAL
35 DUKE STREET • LONDON W1A 1ES
TELEPHONE 01-486 8151
TELEX 23792 • CABLES EMIRECORD LONDON W1

Dear Phil,

ROBIN ASWITH

Robin, as you may know, depending on your taste, is the star of the "Confessions" movies and shortly will have a new movie, "Confessions", released in your territory by Columbia/Warner Film Distributors. Robin's manager has assured me that these movies do great business in your area and that, therefore, a record by this star would stand a good chance of success. The record is EMI 2671, "Confessions", which is released in the UK on 12th August, 1977. At the end of the film, there will be a plug for the record which is, in fact, not used in the film.

I would appreciate if, on receipt of this sample record, you would listen to it, bearing in mind the promotion it will receive from the films and by virtue of the fact that it is performed by the star of these films, and get back to me, indicating whether you will be releasing it.

We have also been approached to make a promotion film for the record, which would feature excerpts from all the "Confessions" movies. This promotion film would probably be found acceptable by programmes that normally do not feature music, as well as the normal music/variety programmes, and might be useful.

Please contact Columbia/Warner for the date of release of this film in your territory.

Kind regards,

Please note that the Wurzels new single, "Give me England", EMI 2677, will actually be featured in this film.

ROGER AMES
International Marketing Manager

cc Mike Heatley, Hilary Walker



EMI International (a Division of EMI Records Limited).



EMI
2671A



Confessions

(Cameron—Hawkshaw)

Cam-al Music Ltd/
Heath Levy Music

**Robin
Aswith**

R. Cameron/
A. Hawkshaw—
A Camal
Production

A
DEMO RECORD
NOT FOR RESALE

EMI 2671

© 1977
EMI Records
Ltd.

All rights of the producer and of the
owner of the recorded work reserved.
Unauthorised public performance,
broadcasting and copying
of this record prohibited.

Made in
Gt. Britain

***Confessions* as performed by Robin Askwith (listed as Aswith on the label - a bit of an unfortunate misspelling!).**

Title Song

Give Me England (Welch & Barrett)

Last year we took a chance, and went to Paree, France,
But all those can-cannin' girls led us quite a dance.
They Folies Bergeries ain't all they seem to be
'Cos when a girl says "No, no," she means "Ooh arr, oui, oui!"

So give me England every time, my dear,
Give me England any time of year
Come on everybody raise a cheer, far and near,
For the birds and the booze, now that summer's here!

And when bouzoukis played a Grecian serenade,
We shed a tear in our beer for the price we paid.
"This ain't no place to be," complained old Timmy Lea,
"Ain't got no bingo, the lingo's all Greek to me!"

So give me England every time, my dear,
Give me England any time of year
Come on everybody raise a cheer, far and near,
For the birds and the booze, now that summer's here!

I'll never go again, across to sunny Spain,
To serenade a senorita 'neath her window pane;
What a palaver, on the Costa Brava -
I didn't know the Matador was her fella!

So give me England every time, my dear,
Give me England any time of year
Come on everybody raise a cheer, far and near,
For the birds and the booze, now that summer's here!

In nineteen seventy, we went to Italy,
To sample all the delights down in Napoli.
The signorinas there could not be keener there
'Cos I've a scar from her pater to prove that I was there!

So give me England every time, my dear,
Give me England any time of year
Come on everybody raise a cheer, far and near,
For the birds and the booze, now that summer's here!

Give Me
England!

(3.00)
(Welch-Barratt)
Original Theme
from the
Columbia Film
"Confessions
From A
Holiday Camp"
Clowns Music Ltd

The
Wurzels

Arranged and
Conducted by
Ed Welch
Produced by
Bob Barratt

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EMI Records
Ltd

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owner of the recorded work reserved.
Unauthorised public performance,
broadcasting and copying
of this record prohibited.

Made in
St. Britain

(c) Ed Welch & Syd Barrett

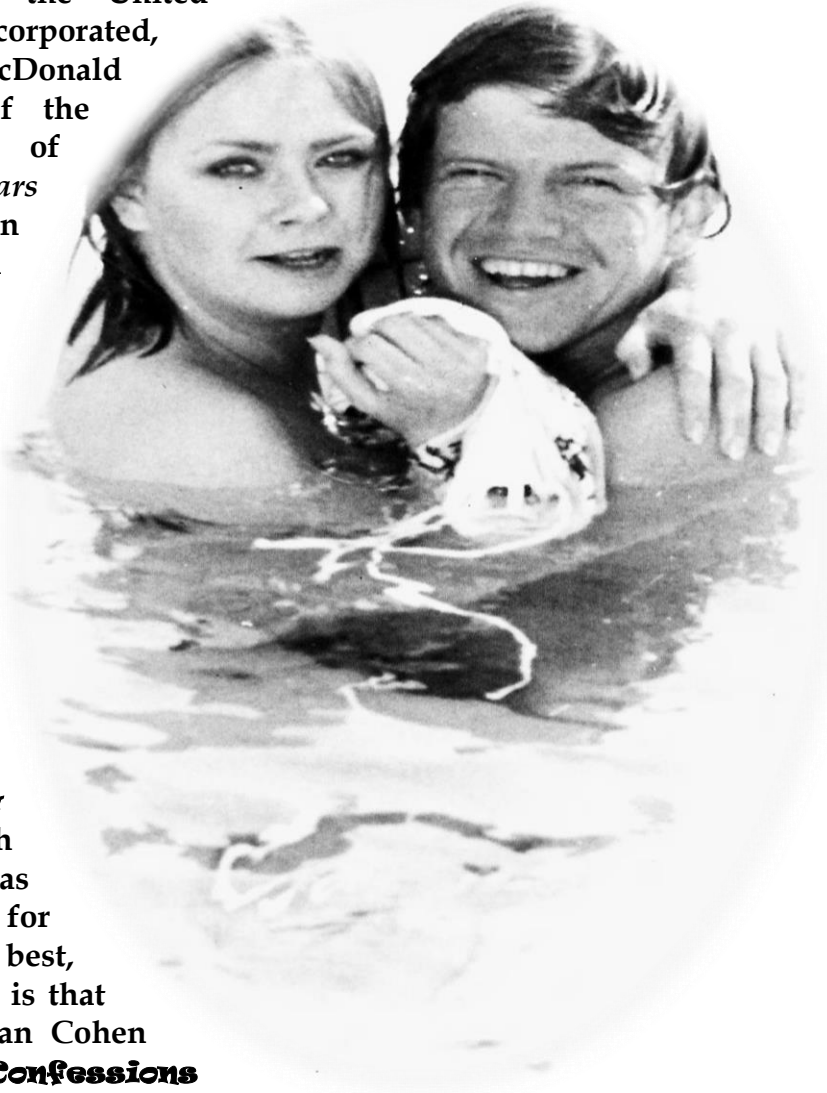


1977

the 977th year of the 2nd millennium saw Jimmy Carter replace Gerald Ford as the 39th President of the United

States, Apple Computer incorporated, 16 year old Jayne MacDonald become the 5th victim of the Yorkshire Ripper, Prog 1 of 2000AD launched, *Star Wars* released, *Roots* premier on ABC, Led Zeppelin set a world record audience attendance, George Willig climb the World Trade Centre South Tower, Elvis leave the building for the last time, The Son of Sam captured in Yonkers, New York, Marc Bolan killed in a car crash, The Rings of Uranus discovered and, most importantly, Timmy Lea get a job at Funfrall Holiday Camp.

Confessions from a Holiday Camp is the fourth and last in the series, and has divided fans over its merits for years. Some think it is the best, others, the worst. My belief is that it is the best of the Norman Cohen directed three - mind you, ***Confessions of a Driving Instructor*** certainly isn't far behind, and, truth be told, may indeed be the better film. It has to be admitted that nothing in ***Confessions from a Holiday Camp*** is overly original, and it certainly belies the era it was produced in,



featuring simplistic and rather tame racial and homophobic jibes and characters. And it didn't make as big a splash at the box-office as its three siblings (only managing a Drive-In release in Tasmania, where I lived at the time). Yet, for some odd reason, I still really like it. Maybe it is exactly for the reasons stated?

Moving Timmo from the leafy suburbs of Borehamwood, Hertfordshire and out to the rain and wind swept Hayling Island, Hampshire was a great idea, even if it was blatantly obvious that it wasn't in the summertime (was any film shot in England ever filmed during summer?). The one major thing the **Confessions** films had over their rivals in the genre was the support of Columbia Pictures, giving Timmo and friends the opportunity of decent budgets (£200,000 pounds for **Holiday Camp**), professional crews and great guest artists, and this certainly shows in the final product, and a lot about **Confessions from a Holiday Camp** simply spells fun - or is that Funfrall? It certainly moves along at a nice pace, is colourful and has a number of very funny sequences.

The few complaints I have about **Confessions from a Holiday Camp** are; the script is less than up to par with the best of Wood's writing, and could actually be accused of being a smuttier version of *Holiday on the Buses*. The wordsmith is certainly below par compared to the classic dialogue Wood and Guest penned for **Confessions of a Window Cleaner**, this cementing in my mind that Guest was the guiding light behind that classic.

It also seems odd to me that a film like **Confessions from a Holiday Camp** would feature a child as one of its main characters. Still, Nicholas Bond-Owen is steered well clear of the smutty shenanigans - although he does throw a custard pie up some girls skirt near the end - and his inclusion almost makes the film feel like a George & Mildred spin-off.

I also believe, unlike Michael Klinger*, that the addition of Timmy's family this time around was an error of judgement, and it would have made the film seem a tad less stale had Timmo and Sid been allowed to have a solo adventure, as the sequences featuring the family appear to be more padding than plotting. Still, if you're onto a



CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE

winning formula etcetera etcetera.

Yet the good still outweighs the bad. The opening credits sequence is a very nice montage of shots of campers having fun, over which is played the very catchy theme tune. One witty sequence has Timmo supposedly pumping up the tyres of a cart containing two girls, but it is revealed that Timmo is accidentally pumping up one of the girl's (Glad) breast to enormous size - without her even noticing mind you!!??? The series had well and truly gone beyond any sense of reality by this stage.

Robin Askwith and Anthony Booth are both in fine form. Their double act is top-notch, with Booth being particularly on fire. This film showcases the best performances these two did as Timmo and Sid in a Norman Cohen directed **Confessions**, with Booth actually getting in on more of the sexual shenanigans than he had in previous instalments. It was also good to see Rosie finally break the drought.

The film is well performed (I quite like Linda Hayden's French accent) by its cast of seasoned character actors. Ken Hodges' photography is crisp, clean, and very colourful, Ed Welsh's music is his best ever as is the title song *Give Me England* sung by The Wurzels.

All in all, a most enjoyable final fling for Timmo and friends. Not without its problems, but it is a **Confessions** film after all, a product of its time, and one, sadly, for good or bad, we will never see again.

So my suggestion is; grab **Confessions of a Window Cleaner** and **Confessions from a Holiday Camp**, and treat yourself to a great double-bill from the "dark old days" of the British film industry.

Rating:

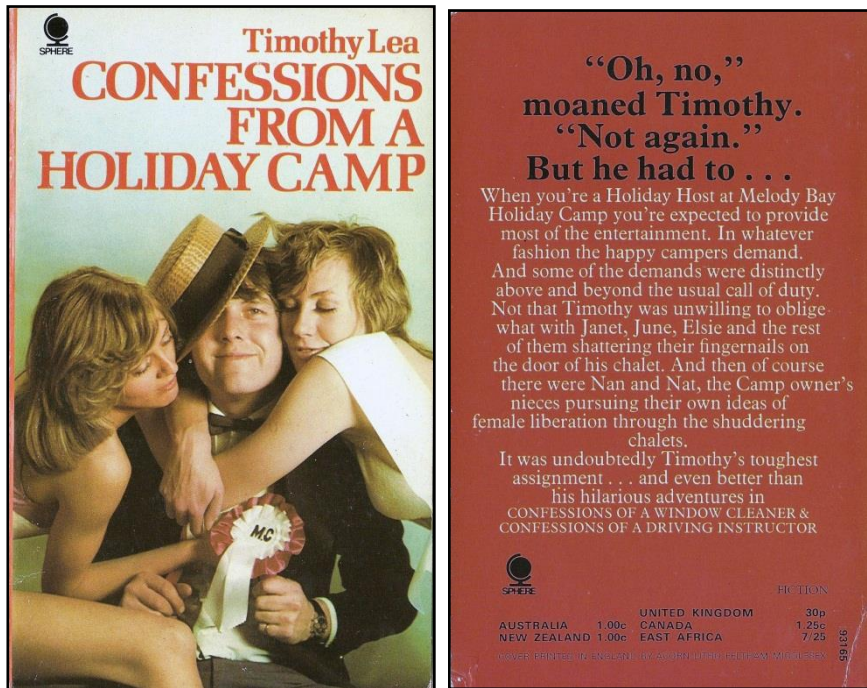


Sue Upton,
Jack Kid Berg
& Caroline
Ellis seem
excited about
the score the
film just
received.



The magazine cover features a large, vibrant yellow background. On the right side, a woman with long brown hair and bangs is smiling, wearing a light blue bikini bottom and a red feather bikini top. The title 'Titbits' is written in large, bold, red letters at the top left. Below the title, the price '10p' and issue information 'No. 4762 JUNE 30-July 6, 1977' are listed. To the right of this, the prices for Australia (40c), Malaysia (95c), New Zealand (45c), and South Africa (40c) are provided. A large red starburst graphic on the left contains the text 'WIN FREE BEER FOR A YEAR'. Below this, the headline 'BURGLARS' BRITAIN' is written in bold black letters, followed by the sub-headline '—with one every two minutes it's our new growth industry'. A blue starburst graphic contains the text 'PIRATES BATTLE FOR THE EMERALD MILLIONS', with 'Page 8' written below it. A red starburst graphic at the bottom left contains the text 'Van Gogh's to order —by the master faker'. On the right side, near the woman, the text 'Camping it up with Caroline on page 12' is written.

The novel



Chapter 1: In which Timmy finds himself on the road again, having been found on the front room carpet with an attractive young lady who called to ask questions about cleaning shoes.

Chapter 2: In which brother-in-law Sidney hires Timmy as a Host at Melody Bay Holiday Camp and our hero travels north in the company of Janet, an athletic girl eager to make new friends.

Chapter 3: In which Timmy arrives at Melody Bay and gets some idea of the duties expected of him, helped by Avril and a conscientious chalet maid.

Chapter 4: In which Timmy becomes involved with the Camp Beauty Contest and Mrs. Married, Elsie, Janet and June - all of whom are keen to do well.

Chapter 5: In which life is disrupted by Nat and Nan, big girls with big appetites, with whom Timmy shares an embarrassing experience on the stage of the camp theatre.

Chapter 6: In which Timmy's particular talents are singled out for export to Love Island, the new Mediterranean Holiday Camp for the swinging seventies and in which Timmy is taken in hand by Angela, an experienced air hostess.

Chapter 7: In which Timmy gets the lay of the land - known as Carmen - and discovers that the island's amenities leave everything to be desired.

Chapter 8: In which Sydney arrives to get a grip; Nat and Nan cause fresh problems and Timmy shares a beautiful experience with Marcia.


Chapter 9: In which Mum, Dad and Rosie arrive for a holiday. Rosie conceives an affection for a single gentleman named Ricci Volare, camp life continues to deteriorate and Timmy offers comfort to a lonely lady.

CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE

Chapter 10: In which Rosie and Dad disgrace themselves. Timmy organises a Love Carnival which gets out of hand. Dad is clumsy, Sidney loses his temper and we learn that Mum has a secret.

Chapter 11: In which an interesting new holiday camp development is outlined and Timmy begins an unusually exhausting journey home.

Timothy Lea
CONFESSIONS
FROM A
HOLIDAY CAMP



NOW AN OUTRAGEOUSLY FUNNY FILM!

OH, NO," MOANED TIMOTHY. NOT AGAIN." BUT HE HAD TO...

When you're a Holiday Host at Melody Bay Holiday Camp, you're expected to provide most of the entertainment. Even when the campers' hands go way beyond the usual call of duty. With Janet, June, Elsie and the rest of them rattling their fingernails on the door of his shuddering chalet, this was undoubtedly Our Timothy's toughest assignment - since his last... Could he rise to the occasion...?!

Also in Sphere Books

Confessions of a Driving Instructor	Confessions of a Travel Courier
Confessions from a Hotel	Confessions from the Beat
Confessions of a Travelling Salesman	Confessions of a Games Master
Confessions of a Film Extra	Confessions from a Strip Club
Confessions from the Clink	Confessions of a Housewife
Confessions of a Private Soldier	Confessions from a Sex Clinic
Confessions of a Shop Assistant	Confessions of a Stuntman

COLUMBIA PICTURES
presents
Timothy Lea's

"CONFESSIONS FROM A HOLIDAY CAMP"
starring
ROBIN ASKWITH
ANTHONY BOOTH
DORIS HARE
BILL MAYNARD
SHEILA WHITE
guest stars
COLIN CROMPTON
LIZ FRASER
LINDA HAYDEN
JOHN JUNKIN
LANCE PERCIVAL

Screenplay by CHRISTOPHER WOOD
based on the novel by Timothy Lea
Executive Producer Michael Klingner
Produced by Greg Smith
Directed by Norman Cohen

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UNITED KINGDOM 65p · AUSTRALIA \$2.25 · NEW ZEALAND \$2.25 · REP OF IRELAND 71p · MALTA 70c
Australia recommended price only

In conversation with Blackbird.

"My favourite part of the film is the scene leading up to the pie fight. You can see that I can act!"

Nicola Blackman 2013

Can you pick Nicola or any other girls?



I had to audition. It was cast by Weston 'Buzz' Drury jnr. I was extremely posh, and at the time could not do a West Indian accent, and was subsequently dubbed by Miriam Margolis. Originally, I was only to be topless, but I have noticed that there are shots of me nude. It's not my body, although only 20 at the time I have never had a flat stomach and when you see full shots of me in a bikini you can see I have curves! Some aspects of the film were fun. I had been working constantly for five years, for me it was another job, and as long as I was just topless I was fine. I had actually just finished a major art film for the BBC, but one needs to work. I also knew that my parents would not be watching it or their friends either. Also

the series was established as soft porn and light-hearted; a sort of adult ' Carry On '.

The films' original location was meant to be Malta, but that got swapped for Hailin Island Pontins Holiday camp. Filming took place in March for about three weeks and the weather was rubbish. They had to dress the set with fake flowers and shrubs. The final shots of the pie fight and chase were shot in the pouring rain, as far as I remember I think halfway through the chase I ducked out, trying to run in 4 inch heels while it's pissing down is not my idea of fun! I knew Robin socially as well as Liz Fraser, he was fine. I really got on well with Anthony Booth and we remained friends for several years. I also got on well with Caroline Ellis, Carrie Brown and Sue Upton we all knew each other from previous jobs. I didn't get on with Lance Percival and John Junkin a real clash of personality.

Looking at it now I do wince, but that's what the style was, times change, I'm not proud, but I'm not ashamed, and I can now do a great West Indian accent. The crew were great fun, and we did have many lock ins in various pubs! I really liked both Norman Cohen and Greg Smith, I got to work with Norman a few years later and we did have a laugh. At the end, it is what it is. For a while I was offered the same sort of scripts, but then I was offered a brilliant series at the BBC written by John Hopkins, and for the last thirty-seven odd years I have worked constantly in the Theatre, culminating in an Olivier award nomination for best supporting actress, and my US Green Card as an Artist Of Exceptional Ability.

xxxx Nicola.
(24 November 2013)



Nicola Blackman

Confessions for the Future

The next one in the series would have been **Confessions of a Plumber's Mate**, which Christopher Wood had completed a script for, yet due to a change of management at Columbia Pictures, and the box-office for **Confessions From a Holiday Camp** being slightly down, the project was cancelled. Robin Askwith states in his autobiography that this could well have been the best one of the series. One would have hoped though, that they would have returned to the style that was adopted by Guest with **Confessions of a Window Cleaner** and ditched the slapstick for a more realistic flavour. Alas, we will never know!

In late 1978 Greg Smith sent Michael Klinger a script for **Confessions From a Haunted House**, yet Michael Klinger was very dismissive of the project and it went no further.*

The 80's saw plans to make a direct-to-video **Confessions**, potential titles included **Confessions of a Cabbie**, **Confessions of Life Saver** and **Confessions of a Window Cleaner 2**, possibly to be directed by the lad himself with maybe Jim Davidson taking over the role of Timmy!!!

It has also been reported that a script entitled **Confessions of a Squaddie** was written by comedian Stewart Lee and was to be filmed in the mid 90's, but funding fell through due to the collapse of the Mirror pension fund.

*

MEMORANDUM	
To: GREG SMITH	Date: 10TH OCTOBER 1978
From: MICHAEL KLINGER	
Subject: "CONFESSIONS FROM A HAUNTED HOUSE"	
<p>Dear Greg,</p> <p>Have you ever had this experience: you are walking down the street talking to someone and suddenly turn round to find they are no longer there? I seem to be living through that experience with you right now.</p> <p>You go through the courteous motions of sending me material from time to time; I make my comments in writing, and verbally, but for all the notices you take I really need not have bothered.</p> <p>You might as well retile this latest piece "CARRY ON CONFESSIONS WITH THE CAT AND CANARY". It has all been done before. Yes, it is mildly amusing, but in the same way as the 'Carry Ons' have died, I am afraid that so, too, will the 'Confessions'. This is just another nail in the coffin. I don't think it has one spark of originality, nor does it have any of the elements which made the first 'Confessions' so entertaining and successful with the audience for which the series is designed.</p> <p>I can only refer you to my previous comments, written and verbal, and once again to my letter of the 31st August. I enclose a copy of the letter in the hope that you will read it this time; if you read the original, it certainly does not appear to have made any impression.</p> <p>I am sorry to sound so dispiriting, but, you see, I still think we could have a big money spinner in our hands and, as I told you, I would like to go back to square one. Maybe the time has come for a round table meeting to discuss where we go from here.</p> <p>In the light of what I have said, I do not think there is any point in commenting in detail on the script. I look forward to seeing you soon.</p> <p>Kindest regards,</p> <p>Yours sincerely,</p>	
<p>P.S. Since dictating the foregoing, I have had a long conversation with you on the telephone and told you everything I have said above. You neither disagreed with me, nor put forward any alternative argument or suggestions. Frankly, Greg, I feel as though I am operating in a vacuum. I cannot see much purpose in shouting in the wilderness and wish to goodness someone, you, would reply constructively.</p>	

87. INT - CHALEE - DAY

TIMMY walks in. BLACKBIRD notices the concern etched over his youthful features.

Timmy
Oh no!

Blackbird
What's wrong, Big Boy?

TIMMY looks at BLACKBIRD, a look of sadness across his face.

Timmy
I've just been told this will be the last one. No more shagging on film!

Blackbird
Well, what if you do it on stage?

TIMMY looks at BLACKBIRD, he smiles broadly.

Timmy
What a great idea!

TIMMY and BLACKBIRD embrace passionately.

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Nightly at 9.00pm (except Sunday)

Tuesday and Wednesday 6.30 and 9.00pm

JACK & PETER JAY present

A MARK FURNESS PRODUCTION

Produced in association with Greg Smith

LIVE ON STAGE

ADULTS ONLY

"SENSATIONAL NUDITY"

"IT'S OUTRAGEOUS"

"IT'S FUNNY"

ROBIN ASKWITH

in
The Further
Confessions
of a
Window Cleaner
by

VAL GUEST

Based on the Characters in the novel 'Confessions of a Window Cleaner' by TIMOTHY LEA

with
Harry Meacher
Moira Downie
and
The Comedy Company

PLUS

**The Famous
I Go Bare Girls**

Directed by
Victor Kazan

Setting by
Alan Miller Bunford

**SEXSATIONAL
NUDE HIT
LAUGHTER
SHOW**

**FIRST TIME EVER IN
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MARK FURNESS (for Barbara Plays Ltd.) in association with GREG SMITH presents

**ON STAGE..
 ADULTS ONLY!**



ROBIN ASKWITH
 in
The Further
Confessions of a Window Cleaner

Based on the characters in the novel 'Confessions of a Window Cleaner' by TIMOTHY LEA

Starring
 SERETTA WILSON
 HARRY MEACHER
 CAROLINE ELLIS
 DEREK TANSLEY
 PAMELA PITCHFORD
 BRAYSHAW
 DEBORAH
 JOHN SCHOLLS
 LOUISE BURTON
 PETER JOLLEY
 BARBARA EATWELL
 TOMMY GODFREY

Designed by **PAMELA INGRAM**

Written & Directed by **VAL GUEST**

Princess Theatre

Torquay — Telephone 27527
 Licensee: Paul Clifford

Week commencing
 24th October, 1977



**The Further
 Confessions of a Window Cleaner**

CHANGING ROOM

We had it Better

PUCH

Mark Furness (for Barbara Plays Ltd.)
in association with Greg Smith
present

THE FURTHER Confessions of a Window Cleaner

CAST (in order of appearance)

Timmy	Robin Askwith
Muriel	Deborah Brayshaw
Grogan	Peter Jolley
Inspector	Derek Tansley
Mum	Pamela Pitchford
Sid	Harry Meacher
Dad	Tommy Godfrey
Cathy	Seretta Wilson
Zelda	Caroline Ellis
Charles	John Scholes
Sergeant	Christopher Kenton
W.P.C. Nichols	Barbara Eatwell
Suzi	Louise Burton

ACT I

Scene One: A residential street, early evening.
Scene Two: The Leas' sitting room, later that evening.
Scene Three: The same residential street, 7 a.m. the next day.
Scene Four: The Health Centre, later that morning.

ACT II

Scene One: The Health Centre, a few minutes later.
Scene Two: The street, later still.
Scene Three: The Health Centre, one hour later.

For "THE CONFESSIONS" Company:

Company and Stage Manager: Brian Cowlshaw
Deputy Stage Manager: Barrie Finch
Assistant Stage Managers: Christopher Kenton

Lynette Donald
Louise Burton
Dawn Ashton

Costumes by:





Serette Wilson, Robin Askwith, Caroline Ellis,
Deborah Brayshaw & Barbara Eastwell in
The Further Confessions of a Window Cleaner
Manchester October 1977

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 Administrator - D. F. H. Sandford Box Office Tel. 20463
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 Stalls £1, £1.20, £1.70 Dress Circle £1.20 £1.70 Upper Circle 60p 80p
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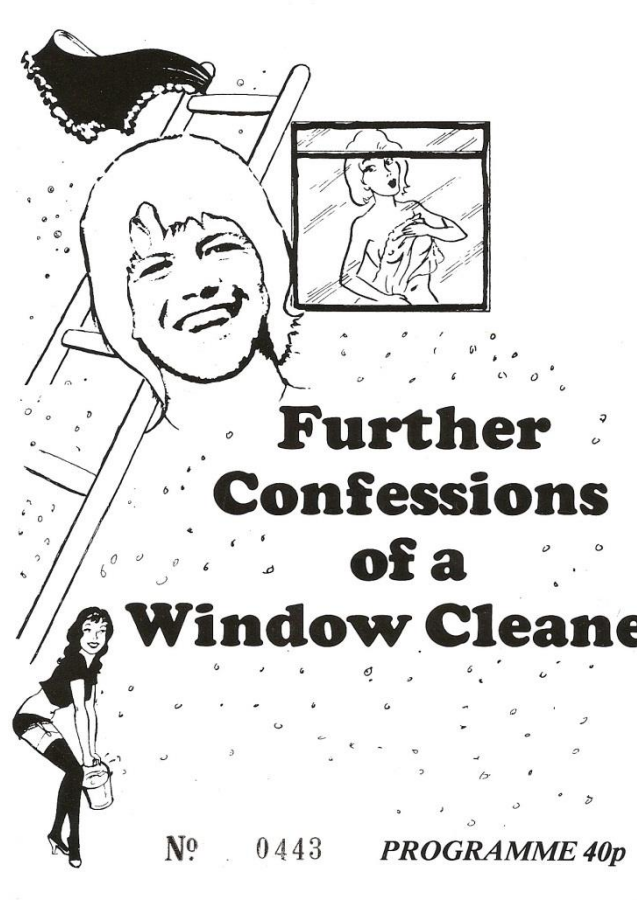
ROBIN ASKWITH
in
The Further Confessions of a Window Cleaner

Based on the characters in the novel 'Confessions of a Window Cleaner' by TIMOTHY LEA

Designed by **PAMELA INGRAM**
 Written & Directed by **VAL GUEST**

THE PIER — CLEETHORPES


3rd - 8th NOVEMBER 1980



Further Confessions of a Window Cleaner

Nº 0443 PROGRAMME 40p

ROBIN ASKWITH
IN
CONFESSIONS FROM A HEALTH FARM
(OR "WHO WENT BARE")



Andrea Godfrey, Robin Askwith, Anne Dickeson & Linda Hayden in the highly successful Confessions from a Health Farm nationwide tour of New Zealand 1981





MARK FURNESS AND BRUCE WARWICK
PROUDLY PRESENT

ROBIN ASKWITH
IN
**CONFESSIONS
FROM A
HEALTH FARM**
(OR-"WHO WENT BARE")

BY

HANK BRISTOW

STARRING

LINDA HAYDEN
HARRY MEACHER

AND FULL SUPPORTING COMPANY

DIRECTED BY

VICTOR KAZAN

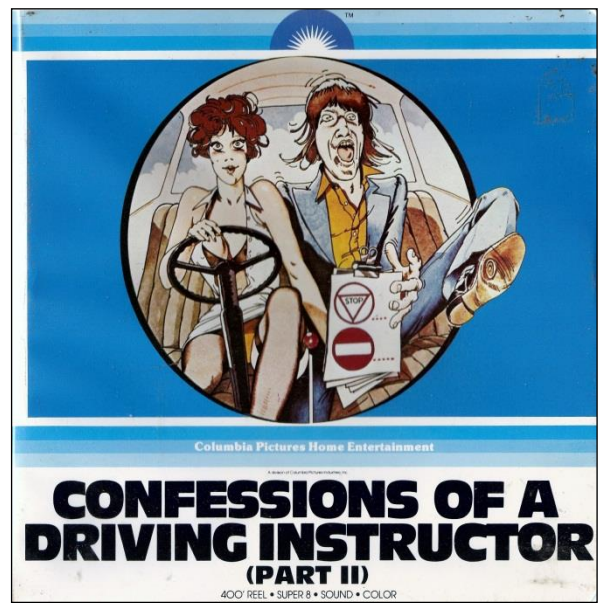
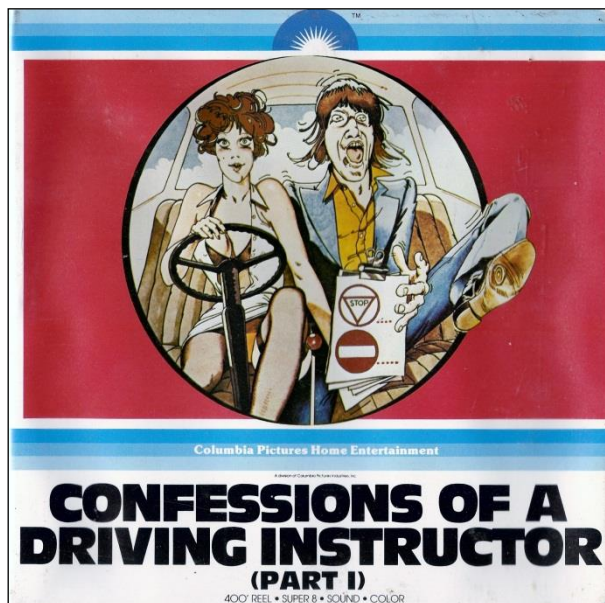
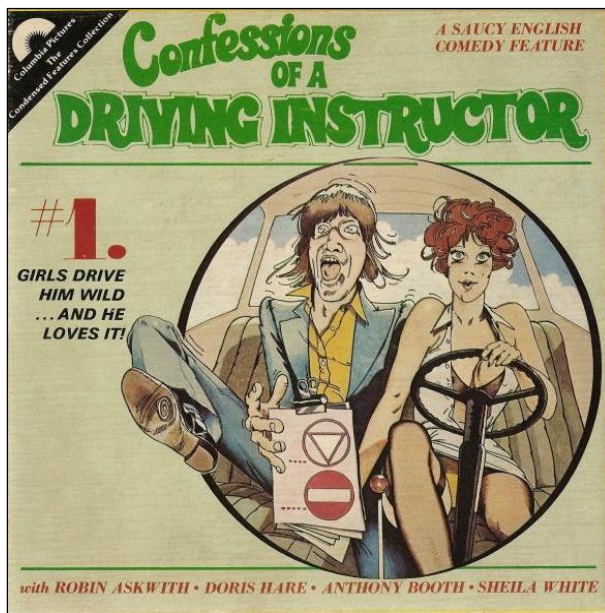
NATIONWIDE TOUR NEW ZEALAND 1981

CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE

Home market

8mm

For the home cinema buff *Confessions of a Driving Instructor* was released in a condensed version on 2 x 400 foot reels on super 8mm colour film, available in both the UK and USA markets. I still have fond memories as of a young lad looking in the window of a local shop and seeing the UK version for sale, dreaming of one day owning a copy. Not realising the home video market boom was just around the corner.



CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE

CED

Confessions of a Window Cleaner and *Confessions of a Driving Instructor* were both released as CED Videodiscs.



Then came the video BOOM!!!



CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE

Either you've got it or you haven't - some, like randy young Timothy Lea (Robin Askwith), manage to get it all the time!

Signing up with a pop group, our boisterous hero progresses rapidly from local gigs to scoring a titillating hit with The Climax Sisters, with plenty of ribald adventures on the way!

A classic for those who want to know how to "get more" out of music!

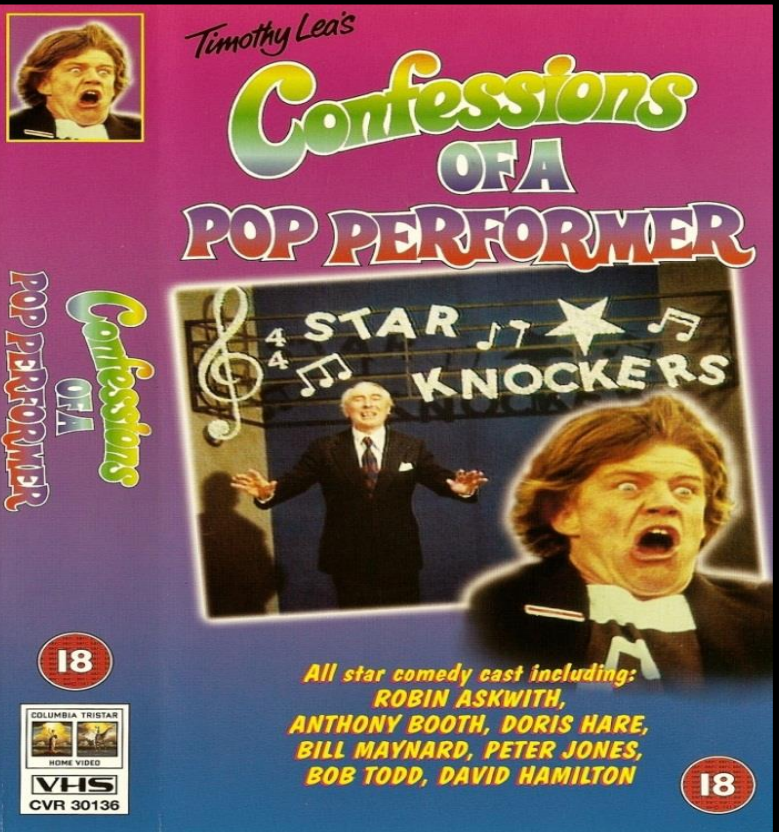
CONFESIONS OF A POP PERFORMER

Starring: ANTHONY BOOTH, DORIS HARE, BILL MAYNARD, SHEILA WHITE (and ROBIN ASKWITH as Timothy Lea)

Guest Stars: PETER CLEALL, CAROL HAWKINS, PETER JONES, BOB TODD and DAVID HAMILTON

Screenplay by CHRISTOPHER WOOD. Based on the novel 'Confessions' from the Pop Series by Timothy Lea.

Executive Producer: MICHAEL KLINCH. Produced by GREG SMITH. Directed by NORMAN COHEN.



Timothy Lea's

Confessions OF A POP PERFORMER

STAR KNOCKERS

18 Suitable only for persons of 18 years and over

18

All star comedy cast including: ROBIN ASKWITH, ANTHONY BOOTH, DORIS HARE, BILL MAYNARD, PETER JONES, BOB TODD, DAVID HAMILTON

18

Note Pop Performer with a photo of Timmy from Holiday Camp on it.



Confessions OF A DRIVING INSTRUCTOR

Our randy young hero progresses from the "ins & outs" of window cleaning to the joys of "gear-shifting" as he sets himself up as a driving instructor... Guaranteed 0.60 in 5 seconds, whether blonde or brunette!

Programme running time: Approx. 86 mins.



Confessions OF A DRIVING INSTRUCTOR

Starring: ROBIN ASKWITH, ANTHONY BOOTH, DORIS HARE, BILL MAYNARD, SHEILA WHITE

Guest Stars: WINOZZO DAVES, LIZ FRASER, RENE HANOLD, GEORGE LAYTON and LINDA BELLINGHAM

Screenplay: CHRISTOPHER WOOD. Based on the novel 'Confessions' from the Pop Series by Timothy Lea.

Executive Producer: MICHAEL KLINCH. Produced by GREG SMITH. Directed by NORMAN COHEN.



Confessions FROM A HOLIDAY CAMP

SEDUCTIONS ARE THE ORDER OF THE DAY WHEN OUR AMOROUS ADVENTURER, TIMOTHY LEE (ROBIN ASKWITH), FINDS A NEW JOB THAT REALLY OFFERS THE SORT OF OPPORTUNITIES HE WISHES TO — HE'S ENTERTAINMENT OFFICER AT A HOLIDAY CAMP. GIVEN THE TASK OF ORGANISING A BEAUTY CONTEST, HE SOON ATTRACTS THOSE GIRLS WHO CAN'T WAIT TO BESTOW SPECIAL FAVOURS TO IMPROVE THEIR CHANCES OF WINNING. A SHAPELY ENCOUNTER IN THE SAUNA SETS MORE THAN HIS PASSIONS ON FIRE AND AN INTERVIEW OF THE MORE INTIMATE KIND WITH THE CAMP ANNOUNCER ACCIDENTALLY BECOMES BROADCAST OF THE WEEK.

A MUST SEE FOR ALL CONFESIONS' FANS.

OTHER FILMS AVAILABLE IN THE HOLLYWOOD ADULT COLLECTION ARE: LADY CHATTERBOX, LADY + MADAME CLAUDE, THE LOVE MACHINE, STEAMING, ROBBIE DIXON NIGHT NURSE, HARD BOOBS, HARD CORE

Running Time: 85 mins approx.



Confessions FROM A HOLIDAY CAMP

Starring: ROBIN ASKWITH, ANTHONY BOOTH, DORIS HARE, BILL MAYNARD, SHEILA WHITE

Guest Stars: JOHN CROMPTON, LIZ FRASER, LINDA HAYDEN

Screenplay: CHRISTOPHER WOOD. Based on the novel 'Confessions' from the Pop Series by Timothy Lea.

Executive Producer: MICHAEL KLINCH. Produced by GREG SMITH. Directed by NORMAN COHEN.



CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE

DVD Boxset



Well they haven't done a THX approved digital transfer. There ain't no commentaries*, and there ain't no extras - not even an original trailer! (although there are subtitles for the hearing impaired) and Greg Smith ain't no George Lucas as he hasn't gone back and digitally fixed some of the goofs ie: Timmo talking without his lips moving or playing the drums without actually hitting them in *Confessions of a Pop Performer* and the skies stuck together in *Confessions from a Holiday Camp*. Also, the print used for *Confessions of a Window Cleaner* is the American release as attested to when Timmo uses the word "arse" as opposed to the more Brit friendly "bum".

Yet the *Confessions* films haven't looked this good since their original cinema releases back in the seventies. With transfers in their original aspect ratios and in anamorphic widescreen *Confessions* on DVD look wonderful. The prints used are in very good shape, barring the odd speckle here and there. The soundtracks are in mono but are crisp and clear.

The boxset is presented in a nice attractive package, featuring a set of four postcards based on the original cinema posters released with the films. Unfortunately, for some reason - probably copywrite - the artwork has been re-drawn, and the quality pales somewhat to that of the originals.

NB: *Confessions of a Driving Instructor* & *from a Holiday Camp* were released as single discs a few years prior to the box-set and all four are now available as single discs.

* Robin Askwith and Greg Smith offered to do commentaries but were knocked back.

The books that started it all; the Confessions books by Timothy Lea (aka Christopher Wood)

Christopher Wood's saucy *Confessions* books were the paperback publishing phenomenon of the seventies, selling well in excess of three million copies. Writing under the name Timothy Lea, Wood penned 19 instalments between 1971 and 1979, averaging two a year.

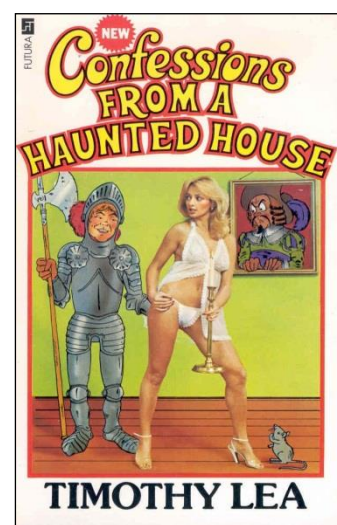
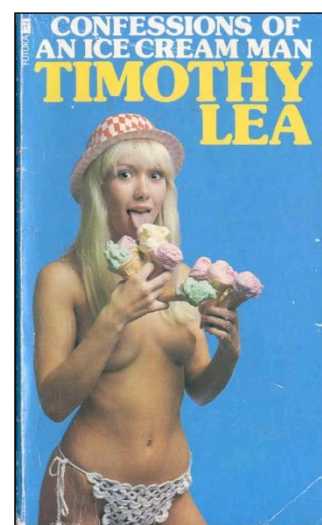
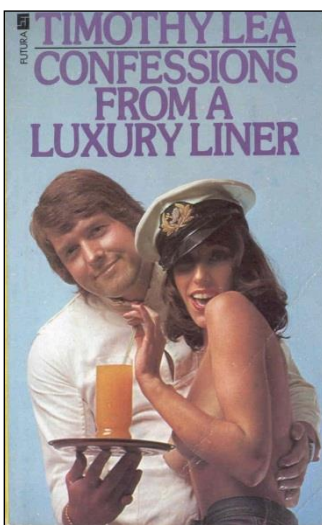
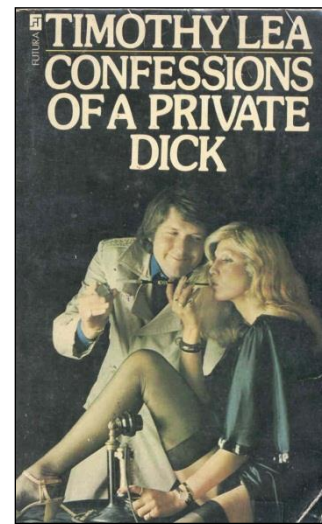
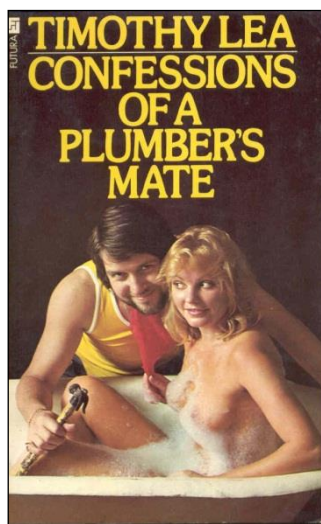
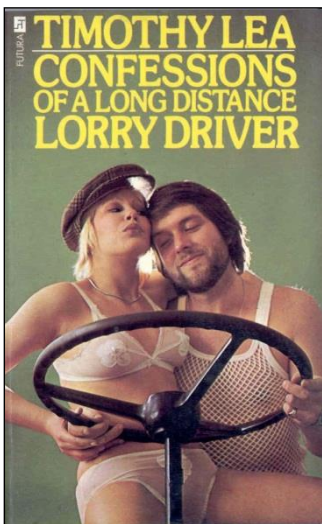
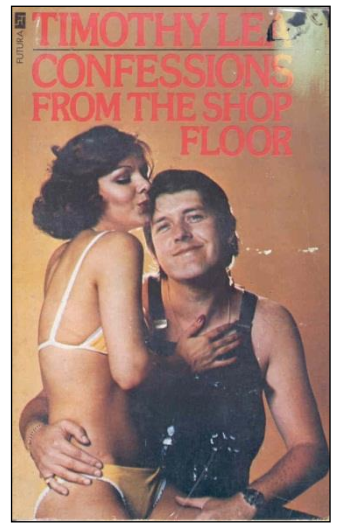
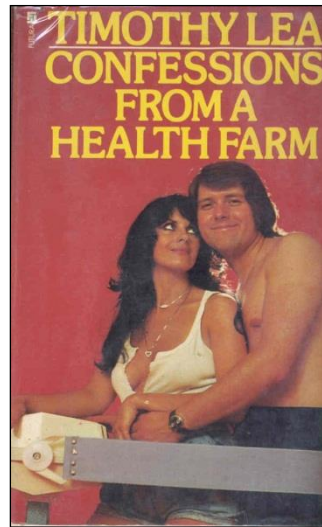
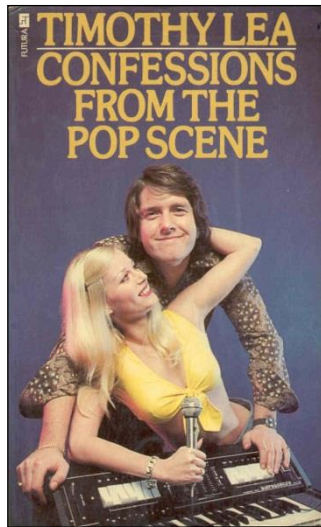
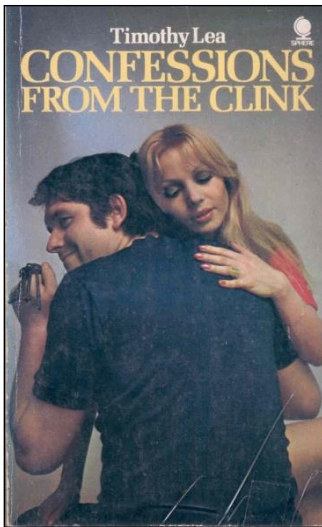
After writing eight titles for Sphere Books, Wood jumped ship in 1974 and took Timothy to rival publishing house Futura for a further 11. Sphere, smarting from Wood's betrayal, began their own, almost identical *Confessions* series written by 'Jonathan May' (aka Laurence James), thus creating a publishing feud that lasted for over five years.

Wood also used the *nom de plumes* of trainee nurse *Rosie Dixon*, stewardess *Penny Sutton* and teenage tearaway *Oliver Grape* for other companion series also published by Futura. His books continued to be regularly reprinted until the mid-1980's.

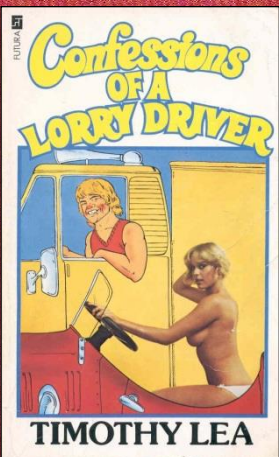
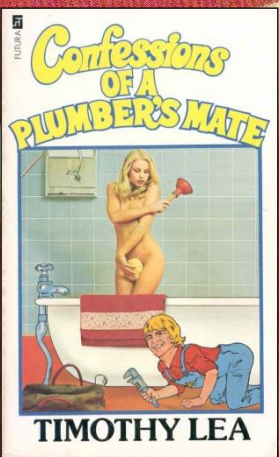
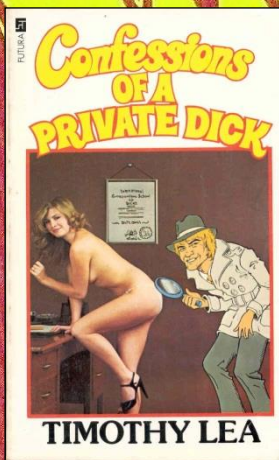
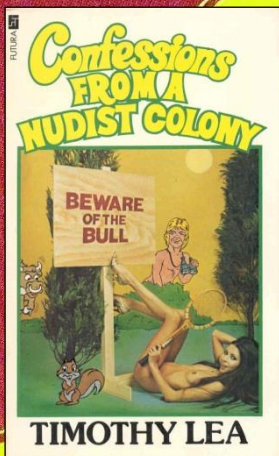
In 1974 Wood was asked to adapt *Confessions of a Window Cleaner* for the big screen and the rest, as they say, is history. He also provided two of the most double entendre saturated 007 screenplays: *The Spy Who Loved Me* (1977) and *Moonraker* (1979).



CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE



TIMOTHY LEA



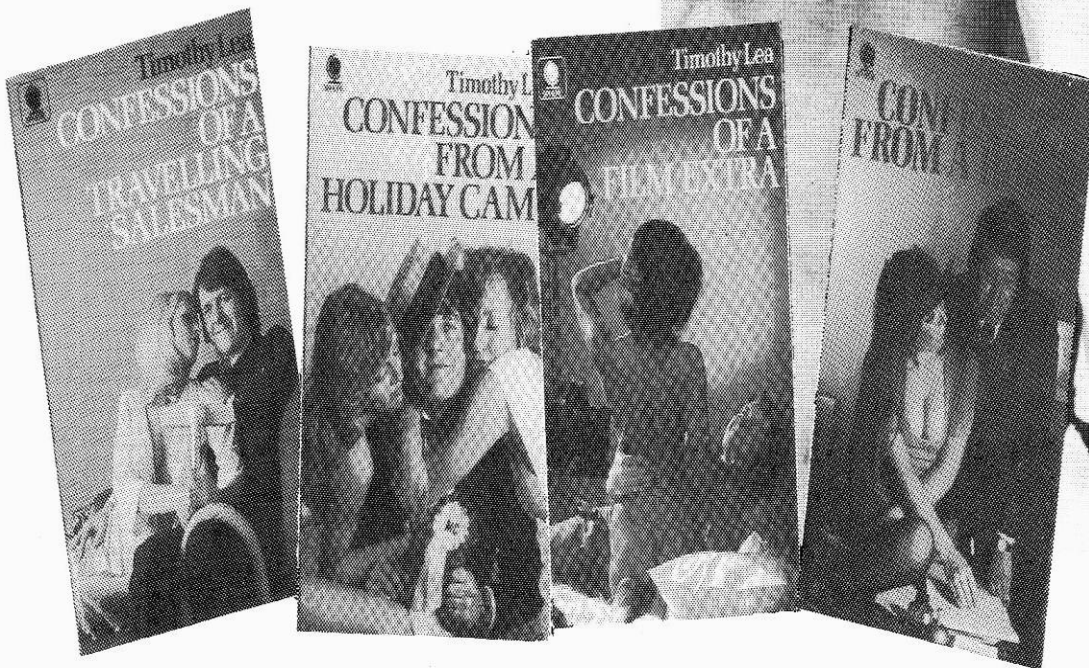
Confessions OF A WINDOW CLEANER



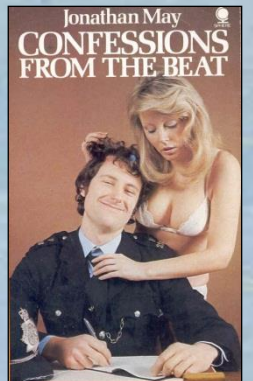
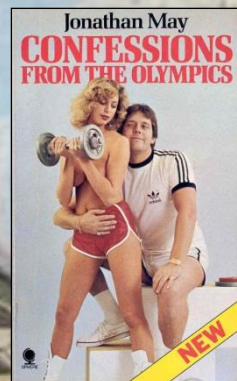
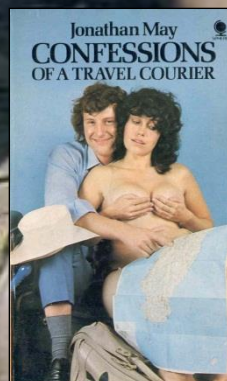
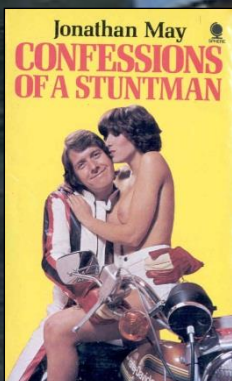
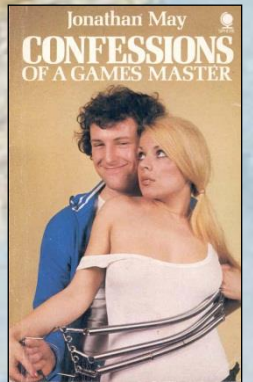
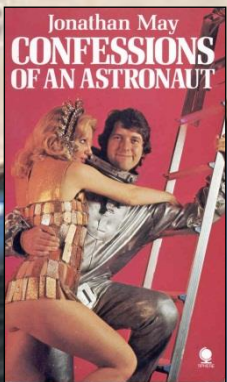
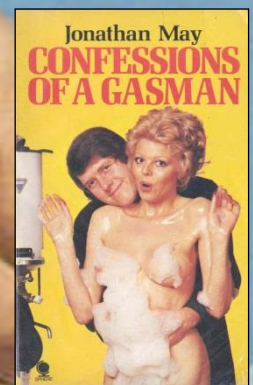
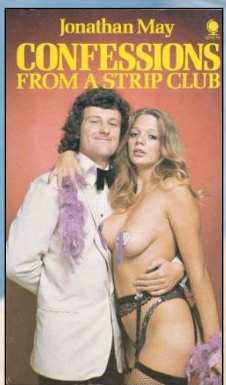
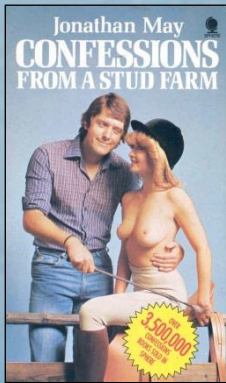
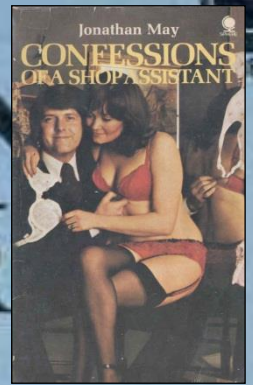
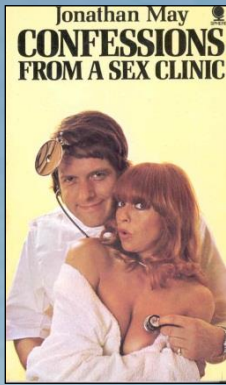
'Confessions of Timothy Lea' are available at your favourite bookseller in Sphere books distributed by Hodder & Stoughton.

'CONFESSIONS OF A DRIVING INSTRUCTOR'
'CONFESSIONS OF A TRAVELLING SALESMAN'
'CONFESSIONS FROM A HOLIDAY CAMP'
'CONFESSIONS FROM THE CLINK'
'CONFESSIONS OF A FILM EXTRA'
'CONFESSIONS OF A PRIVATE SOLDIER'
'CONFESSIONS FROM A HOTEL'

ROBIN ASKWITH and NINA WEST in a scene from last year's highly successful New Zealand Stage Tour 'The Further Confesions of a Window Cleaner'.



Jonathan May ONFESSION A TRAVEL COUR

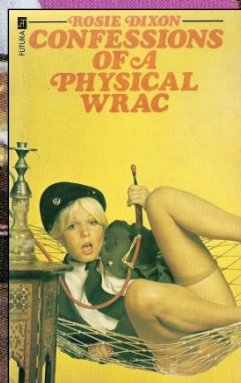
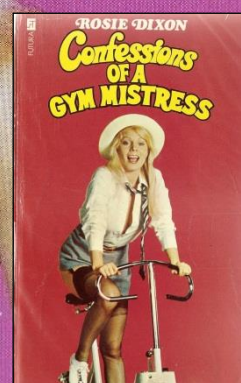
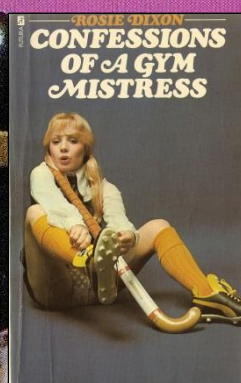
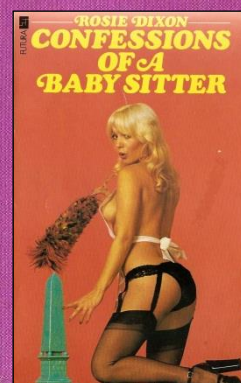
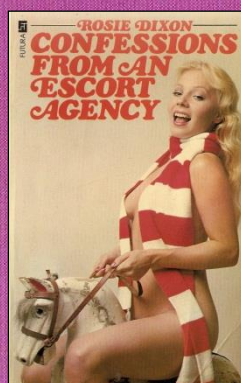
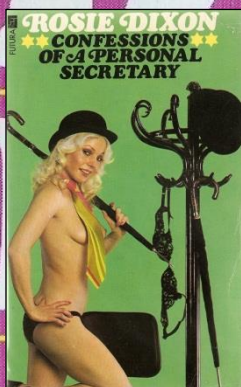


Confessions books by
Jonathan May
(aka Laurence James)

Rosie Dixon, Barmaid

Confessions books by Rosie Dixon (aka Christopher Wood)

While penning the Timothy Lea books Christopher Wood also did a spin-off for Futura featuring a female character called Rosie Dixon which was also turned into a film by Columbia Pictures called *Rosie Dixon - Night Nurse*.



ROSIE DIXON NIGHT NURSE

**Tie-in for Justin Cartwright's
Rosie Dixon Night Nurse**



Timmy Speaks: Q & A with Robin Askwith

This interview was conducted by Dougie Ferguson in 2008, and covers not just the Confessions films, but Robin's entire oeuvre up to that time.



D: Of course, you're famous for movies like the Confessions films, but you appeared in some films before that, such as 'Cool It Carol'. What are your thoughts on that film?

R: Funny you mention that. There's a guy in Gozo who has a DVD store and has sections for lots of actors and has one for me and the only film he can't get on DVD is 'Cool It Carol'. It was written by Murray Smith, a top TV writer, and was of course based on a real story. It was a great film, but unfortunately couldn't

get distributed because of its' content.

D: 'Cool it Carol' was directed by Pete Walker, who you would work with again. Did you enjoy working with him?

R: Very much so. In the nicest way, he was a poor man's Michael ('Peeping Tom') Powell. He was a real film soldier; he'd both be producer and director which then was very unusual. We later worked on 'Four Dimensions of Greta' in which I shagged in 3D! He was great; I believe he's now in property selling.

D: You also appeared in films like 'Tower of Evil' and 'Horror Hospital' in the early 1970s.

R: After 'Cool it Carol', Pete Walker introduced me to Richard Gordon and I had a smallish part in 'Tower of Evil'. It went well and led to Richard, with Antony Balch creating the part in 'Horror Hospital' specifically for me. Richard wanted me to go to New York for the US reissue of 'Horror Hospital'.

I appeared at the Festival of Fantastic Films a while back, and we had a chat and showed 'Horror Hospital' in the early hours of the morning.

D: You appeared in 'Carry on Girls' not long before the 'Confessions' films. How did that come about?

R: Well, I auditioned for the TV series 'Bless This House' for the part of Mike Abbott, which eventually went to Robin Stewart. As you know, I became good friends with Sid James (the series star) and he got me into the film version. The same team did 'Carry on Girls' and you know, my part was built from nothing, it was created for me. Later, when the 'Confessions' films became so successful, the Carry On team never forgave me as we buried their series financially. They were trying to do what we did, but they still went for the family friendly certificate whilst we were X certificate, but we also had funny scripts and great casts, with such turns as Richard Wattis, John Le Mesurier, George Layton, Windsor Davies etc. We really stole the Carry On audience.

D: Moving onto 'Confessions', you signed a unique six movie deal. Did that make you think they would be as successful as they were?

R: No way, not at all. I was slightly indifferent, and only signed the six movie contract in order to work and that was the deal. I was slightly worried at the time who might see me in the film. Remember, I had done lots of other things and worked with people such as Lindsay Anderson, Pier Paolo Pasolini etc.

D: The 'Confessions' series ended in 1977 with 'Confessions From a Holiday Camp'. Were you disappointed with this?

R: No, we decided in 1977 that was it. We'd stop on top, like Ricky Gervais did with 'The Office'. In hindsight, perhaps we should have done one more, 'Plumber's Mate' was due to be next and I think 'Haunted House' was scripted. That said, after 'Holiday Camp', I started touring with 'Further Confessions of a Window Cleaner', which went everywhere and was so successful and that lasted until 1980.

D: What about the direct to video 'Confessions' movie mooted in the early 1980s?

R: I think it was to be 'Confessions of a Politician'. Greg (Smith) and I both felt the script was weak. At the time, video was new, and the video market was huge, the old 'Confessions' films had been released and were making a fortune, so Columbia could have made a new film cheaply, shot on videotape. Greg felt it would be simply cashing in so was abandoned.

D: If the 'Confessions' films were remade now, who do you think should play Timmy Lea?

R: Perhaps Max Beasley, though he may be too old now. Actually, it should be me - I was unique! (Laughs)

D: Why do you think the 'Confessions' movies have remained so popular?

R: I believe it was best put by Matthew Sweet, who wrote the book 'Shepparton Babylon'. Take Hugh Grant, nothing in his movies is original. The 'Confessions' movies fused sex and humour in a uniquely British way. They were unique and as such have maintained their interest value. Also, there were no DVD's or videos at that time, the films had to be successful by people making the effort to go out and queue at the cinema, then telling all their friends how much they enjoyed the film.

D: A couple of years ago, the 'Confessions' movies were released on a DVD box set. It's been felt by many the lack of extras; commentaries etc. were a missed opportunity. What are your thoughts on that?

R: The films were being made up for release when I was on tour, but I did get in touch with Greg and we both really wanted to do commentaries. The trouble is the executives are all 25 year olds who see no point in commentaries about the movies. It was sad, as Greg and I have so many memories of the time, we discuss it a lot, and so many great stories to tell. I also have some out-takes, which are great. I do hope one day, there will be a proper re-release and we do commentaries. It would be interesting and funny.

D: Moving on, you starred in 'Bottle Boys' on TV in the early 1980's, which was poorly received by critics, but was very popular. Looking back, what are your thoughts on the programme?

R: I was keen to be on a TV series, but unfortunately it was made in a time when political correctness was coming in and the show was misunderstood. It was fun, tongue-in-cheek, and achieved high ratings (near 10 million) but because of the times, the newspapers went for my throat. I was looked down and shunned for starring in 'Bottle Boys'. It definitely hurt my career as it became impossible for me at the time to be thought of as anything else. I'd love to have done something like Dennis Waterman did - 'Stay Lucky'. I mean, at the time, I couldn't get any ad work because of the stigma attached to the series. If it had been now, I'd be a much richer man.

D: In more recent years, you have been very active on stage. Do you prefer live work to films and TV?

R: Now, I feel I have done too much stage work and I would love to get back into film. I mean, I am a film buff, I watch all sorts of movies on DVD. So, I want to put myself back in the frame for some film roles.

D: Also, there was a recent interview which stated that Quentin Tarentino was interested in making a movie with you. Anything come of that?

R: The thing with Quentin is that he is a film buff and a fan of all genres. His office sent my agent an email which my agent ignored at first as it was thought to be a wind up. We had a meeting but so far nothing has come of it, but he knows about the horror films I did in the 1970s and is a fan of them.

D: You starred in 'Asylum' a few years back with actors such as Colin Baker, Ingrid Pitt and Patrick Mower.

R: Yes, that was good fun and was actually filmed in a lunatic asylum. The best film I made in an asylum was of course 'Britannia Hospital' with the great Leonard Rossiter. I also made a film recently called 'The Raven' which co-starred Rik Mayall, Jason Donovan and Norman Wisdom.

D: An interesting cast.

R: Indeed. It was written and directed by Richard Driscoll.

D: Have you a personal favourite film that you have appeared in?

R: It's difficult, I have to say most films have been great, such as appearing in Pasolini's 'Canterbury Tales', which was a great experience, the Lindsay Anderson films, or the 'Confessions' movies which were such fun. I can't really pick one film, they were all such great experiences.

D: Do you regret any film you appeared in?

R: Not really, even the funny ones such as 'The Raven' which is possibly awful, but making movies is still a magical experience to me. I believe in the dictum that you only regret the things you haven't done, not those you have.

D: Do you watch any of your old movies?

R: Not really, in 1999 I watched them when I was researching for my autobiography and I saw 'Horror Hospital' at the Fantastic Films Festival, but apart from that, no.

D: Talking of the autobiography, is there any chance of the second part being released?

R: The thing is, my commissioning editor moved on after the first part was released. The second part will come out one day but what I would like to do first is to have the first part re-published in paperback with a few changes I'd like to make.

D: Hypothetically, which film role would you really like to play now?

R: I'd loved to do something really different. I'd love to play someone disturbed, a lunatic, but someone who can hide it well. Or perhaps a film of 'Dead Funny'. I loved that on stage and it would be a wonderful film.

CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE

D: Have you any unfulfilled ambitions still in the entertainment business?

R: Yes, I would quite like to direct a film, possibly with my half-brother who's incredibly creative. Also, perhaps to teach others in film acting. Things which are at a tangent to what I've done before. In terms of acting, I would love a part in a serious drama, such as 'Lost', it's an ambition of mine and I'm putting myself in the shop window for something like that. I've also an idea of a one man stand-up show about the 70s films, performing a film commentary on stage, perhaps get audience members to go naked and to show how to 'simulate' sex like I did in the 'Confessions' films. It's an idea I'm working on at the moment.

D: It sounds like a great idea, I'm sure a lot of people would be interested in that.

R: Yeah, I'd maybe start off in a small 200-300 seater theatre and see how it went from there.

D: Anything you really don't want to do?

R: Well, I've occasionally been offered reality TV shows, and the money is good, but I'm essentially a private person and have no real desire to go down that road.

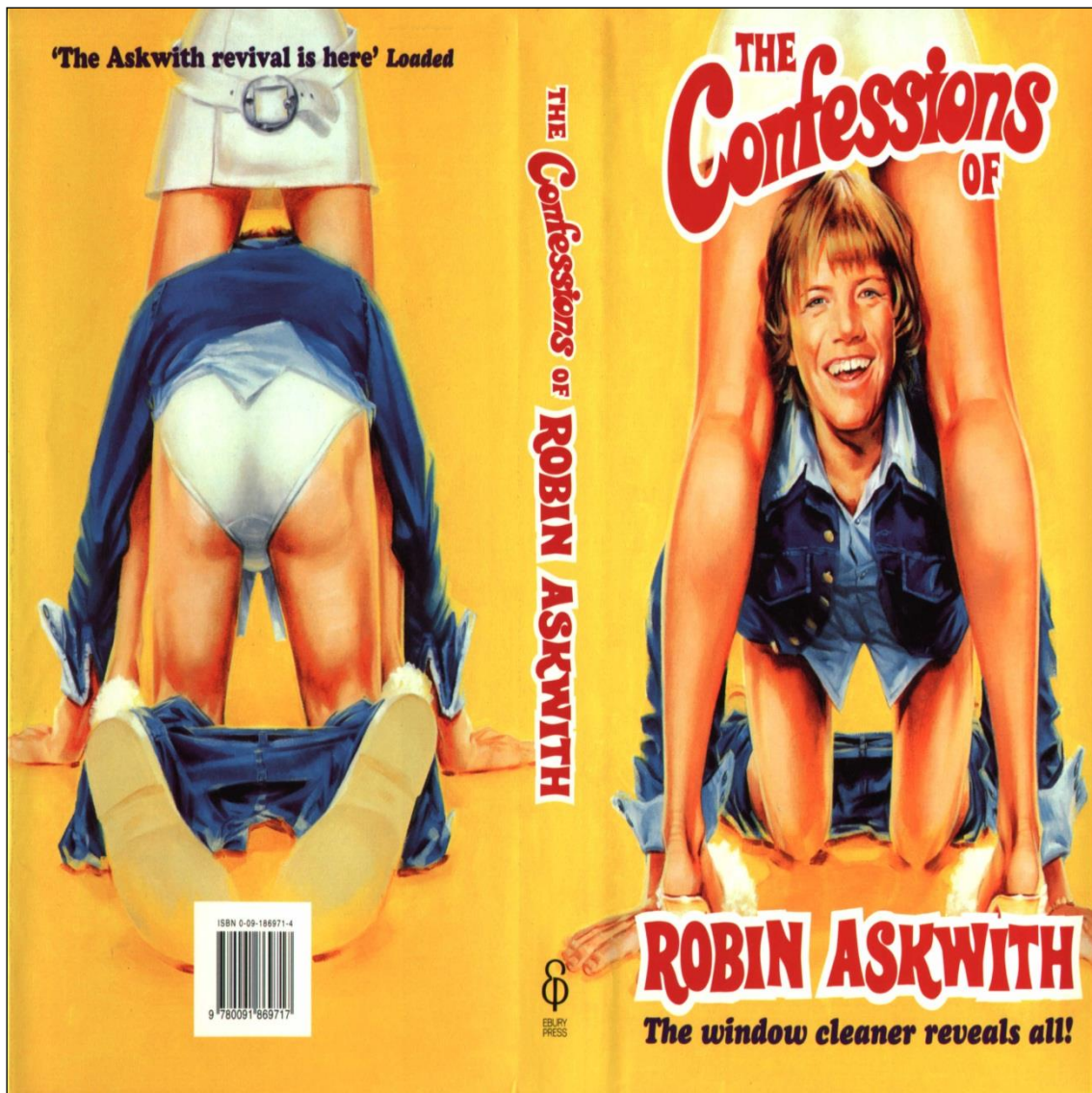
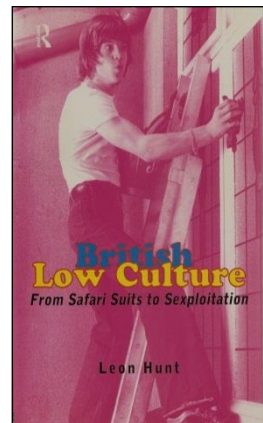
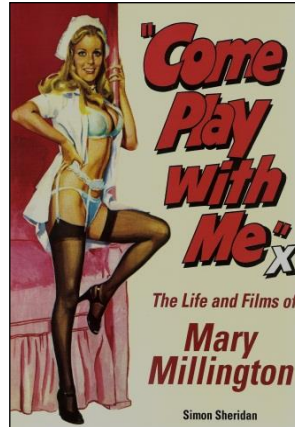
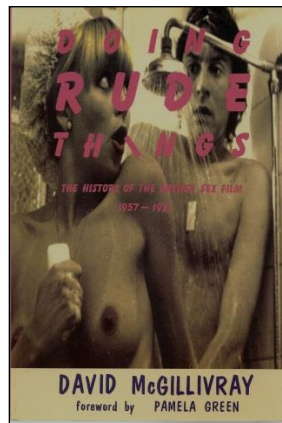
D: Robin, thanks very much for talking to me today. It's been great.

R: No problem, we'll talk again soon, Dougie.

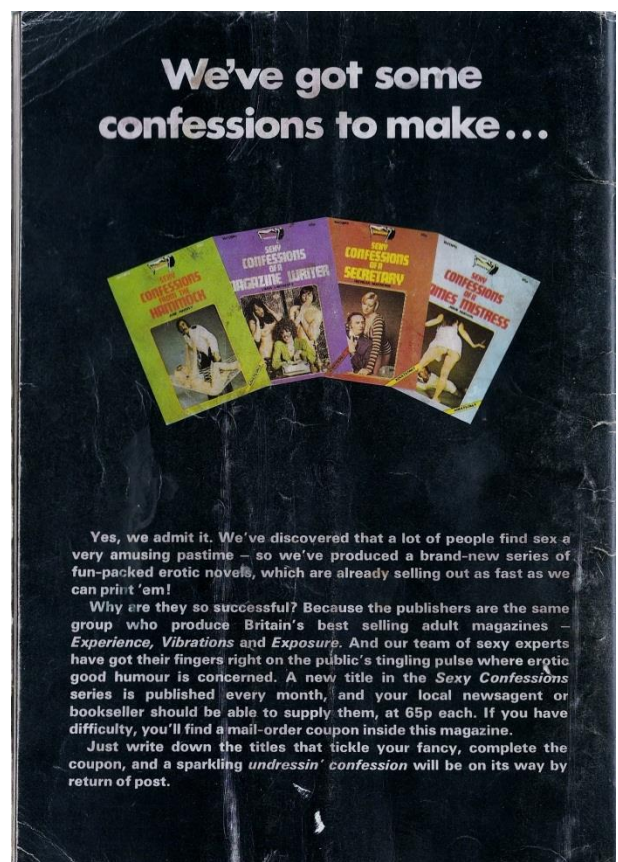
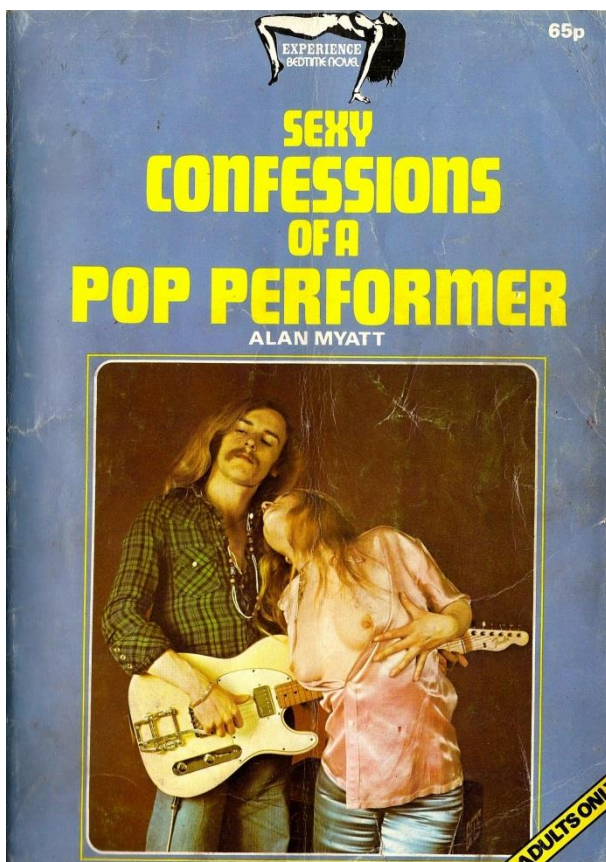
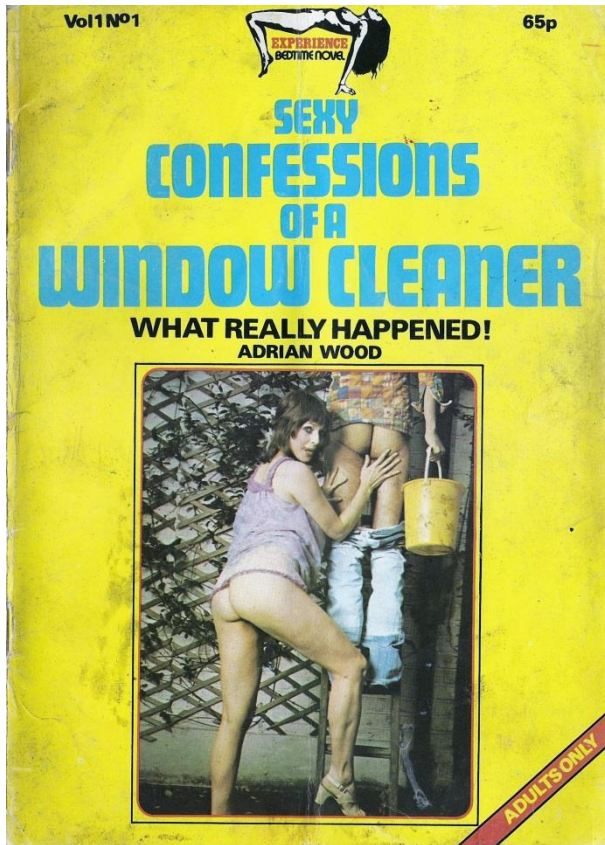
Many thanks to Robin for his time in answering these questions, and for his patience with my accent(!) and his good humour.

© Dougie Ferguson. Interview conducted by telephone 20/06/2008.

Selected Further Reading

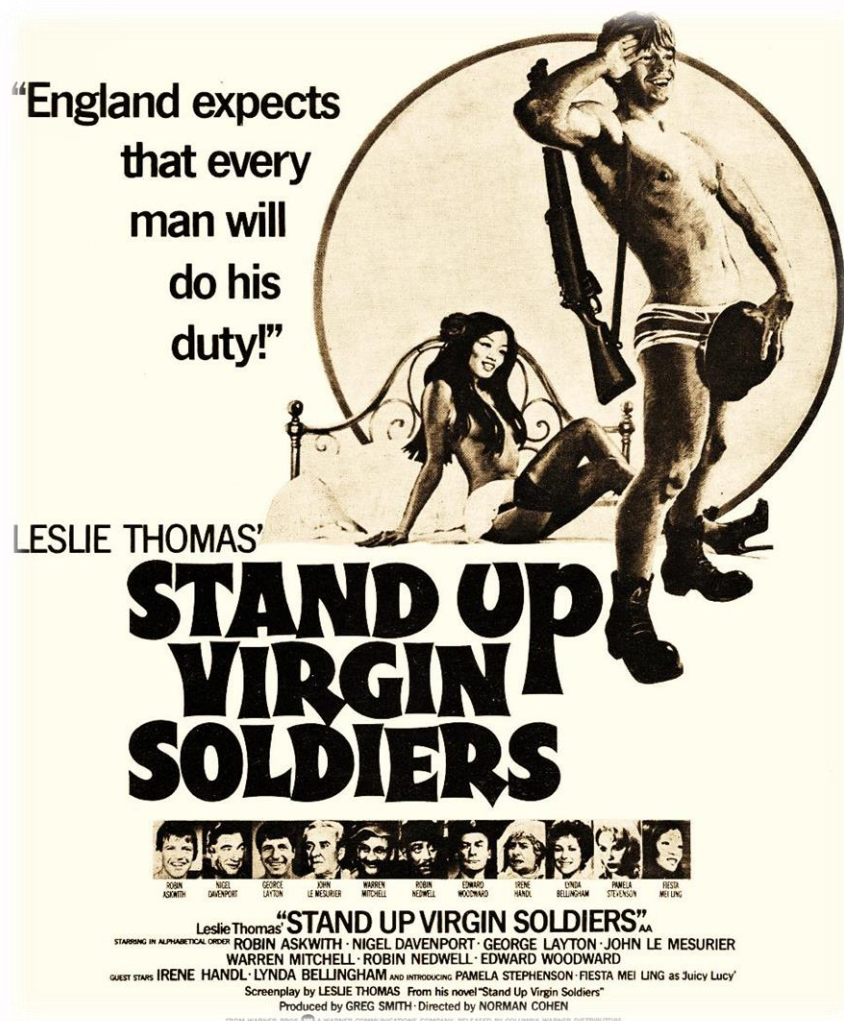


CONFESSIONS OF A SAUCY ENGLISH 70'S FRANCHISE



Cash-in series written by Guy N. Smith

See also



Norman Cohen's

STAND **UP** VIRGIN SOLDIERS

From Columbia/Warners



Acknowledgements



Confessions of a Window Cleaner ©1974 Columbia Pictures Inc/Swiftdown
Confessions of a Pop Performer © 1975 Columbia Pictures Inc/Swiftdown
Confessions of a Driving Instructor © 1976 Columbia Pictures Inc/Swiftdown
Confessions from a Holiday Camp © 1977 Columbia Pictures Inc/Swiftdown



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About the author:

Christopher O'Loughlin was born in Hobart, Tasmania five years into the middle of one of the most important and influential decades of the British film industry.* He grew up with a life-long love of all things British, Horror and comedy, especially Hammer, Amicus and their ilk. At the age of sixteen he brazenly attended a screening of *Confessions of a Window Cleaner* and a love affair with all things Timmy Lee (and Robin Askwith) was born.

The author doing his (not the) best Robin Askwith impersonation.



*The Skull was made the same year.

THE END

